
The Basics of Maqam
יסודות המקאם
43 מקאמים!!!
Marina Toshich
מרינה טושיץ
43 Maqam Scales!!!

"יסודות המקאם" לעוד וכלים אחרים

מחברת & מלחינה: מרינה טושיץ

יעוץ מוסיקאלי: יעקב מירון

כל הלחנים, אם לא מצוין אחרת, מאת מרינה טושיץ'

כל הזכויות שמורות

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תל אביב, 2014

The Basics of Maqam for Oud and Other Instruments

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Musical Adviser: Jacob Miron

All the composition, if other composer or "traditional" is not written,

composed by Marina Toshich

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Tel Aviv, 2014

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לנגן / נגנית עוד שלום,

לפניכם ספר חדש, ספר שיעזור לכם להבין את המקאמים בצורה יותר ברורה.

בספר נמצא:

1. מקאמים הנפוצים בתרבות המוסיקלית מן המזרח ולכל מקאם "דולב" מסורתי (דולב = קדמה מוסיקלית, קומפוזיציה קצרה המציירת את המקאם הנתון). את סולם המקאם לומדים בקפדנות בעל פה.
2. לכל מקאם בספר, ישנו לחן מסורתי או מודרני, המיועד להבין את המקאם, בצורה עמוקה יותר.
3. פריטות
4. קצב, ליווי קצבי
5. קישוטים

בהצלחה!

מרינה טושיץ' - נגנית עוד ומלחינה

Shalom, oud player!

Here is a new book that will help you to understand "Maqams" - makam scales (Maqam - Maqamat) more clearly .

In the book you'll find:

1. Maqam scales common in musical culture of the East and traditional "Dulab" - a short traditional composition that expose paricular maqam. The maqam scale should be carefully memorized.

2. With each maqam, there is traditional or contemporary composition, designed to understand the maqam in a deeper way.

3. Plucking

4. Rhythm, rhythmic accompaniment

5. Ornaments

Good Luck!

Marina Toshich, Oud artist & composer

<u>סימנים על יד התווים:</u>

- מספרים בעיגול - איצבוע

- * סימן של כוכבית - לנגן על מיתר סגור

- סימני פריטה - רשומים בראש דף "אפשרויות פריטה"

- במיקרה וישנם שני סימנים רשומים על אותו התו - זה אומר שיש שתי אפשרויות (לכך ולכך)

<u>חוקי פריטה על עוד בסיגנון ערבי מסורתי:</u>

- לרוב פורטים כלפי מטה
- בכל מעבר מיתר - פורטים כלפי מטה
- בכל תחילת משפט מוסיקלי ותחילת קשת - פורטים כלפי מטה
- בצלילים ארוכים - פורטים כלפי מטה
- בכל תחילת "טריולה" - פורטים כלפי מטה
- ב"סטקאטו" - פורטים כלפי מטה
- כל תו מודגש - פורטים כלפי מטה
- תווים קצרים - פורטים על הראשון כלפי מטה ועל השני כלפי מעלה

<u>סיגנון פריטה חדיש - לנגינה מהירה או מודרנית:</u>

- פורטים הכל לסירוגין - תו הראשון כלפי מטה והשני כלפי מעלה, אפילו אם צריך לפרוט על מיתר חדש - כלפי מעלה. עדיין, כל תחילת המשפט המוסיקלי - פורטים למטה.

<u>השמעת צלילים ללא פריטה ביד ימין:</u>

- "פטיש יחיד" - פורטים תו ראשון, למשל, מיתר פתוח רה ולאחר מכן, בהחלטיות, נותנים "פטיש" רק באצבע ראשונה של יד שמאל על מיקום התו מי במול וכך אפשר לעשות בכל מיקום בעוד.

- **פטיש "כפול"** - פורטים על תו ראשון, למשל, מיתר פתוח רה ולאחר מכן, בהחלטיות נותנים "פטישים" באצבע ראשונה של יד שמאל על מי במול , לאחר כך באצבע שלישית על המקום של התו פה . זאת אומרת, אחרי פריטה אחת, בהחלטיות, נותנים "פטישים" על שני תווים נוספים ללא פריטה. כך אפשר לעשות בכל מיקום בעוד.

- **צביטה ביד שמאל**

צביטה אחת: מניחים את האצבע הראשונה על, למשל, תו מי רבע (סגה). בלי לפרוט ביד ימין, צובטים את המיתר ומשמעים את הצליל רה. כך אפשר לעשות בכל מיקום בעוד.

צביטה כפולה: פורטים על התו פה (ג'הרקה- באצבע השלישית), לאחר מכן צובטים באצבע ראשונה של היד השמאלית את התו מי רבע (סגה) בלי לפרוט ביד ימין ומשמעים את הצלילים: פה - מי רבע - רה. כך אפשר לעשות בכל מיקום בעוד.

1. Ajam Family (משפחת עג'ם)

Ajam (عجم), Jiharkah (جهاركاه) = Ajam Fa + Mi reva, Shawq Afza (شوق افزا or شوق أفزا) = Ajam + Hijaz

2. Nahawand Family (משפחת נהוונד)

Farah Faza (فرحفزا), Nahawand (نهاوند), Nahawand Murassa (نهاوند مرصّع or نهاوند مرصع), Nahawand Kabir, Tarz Jadid, `Ushaq Masri (عشاق مصري)

3. Rast Family (משפחת ראשט)

Mahur (ماهور) = Rast + Si bekar, Nairuz (نوروز), Rast (راست), Suznak (سوزناك), Yeka (يكاه) = Rast Sol, Rast Murassa = Rast + Sol bemol

4. Bayat Family (משפחת באייט)

Bayateen (بياتين) = Bayat Re + Bayat Sol, Bayat (بياتي), Bayat Shuri (بياتي شوري), Husayni (حسيني), Nahoft (نهفت) = Bayat + Rast

5. Sika Family (משפחת סיגה)

Bastanikar (بسته نكار) = Sika + Saba, Huzam (هزام), `Iraq (عراق), Musta`ar (مستعار), Rahat al-Arwah (راحة الارواح or راحة الأرواح), Sika (سيكاه), Sika Baladi (سيكاه بلدي)

6. Hijaz Family (משפחת חיג'אז)

Hijaz (حجاز), Hijaz Kar (حجاز كار), Shad `Araban (شد عربان), Shahnaz (شهناز or شاهناز), Suzidil (سوزدل), Zanjaran (زنجران) = Hijaz + Ajam

7. Kurd Family (משפחת כורד)

Kurd (كرد), Hijaz Kar Kurd (حجاز كار كرد)

8. Saba Family (משפחת סבא)

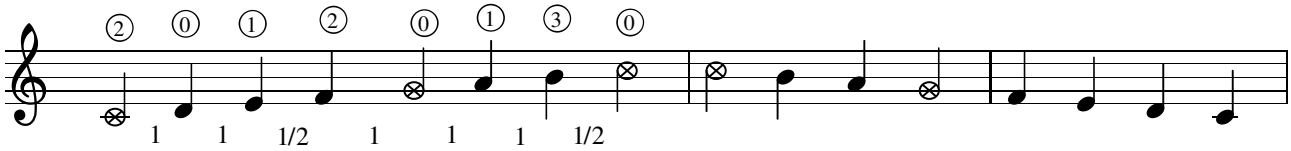
Saba (صبا), Saba Zamzama (صبا زمزم) = Saba + Mi bemol

9. Nawa Athar Family (משפחת נאווה אתר)

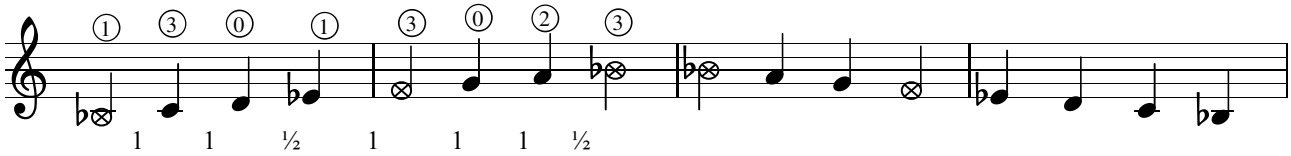
Nawa Athar (نوى أثر or نوى اثر), Nakriz (نكريز), Athar Kurd (أثر كرد) = Kurd Do + Hijaz Sol

Do (C) Major - Maqam Ajam Do
עג'אם דו - דו מז'ור

Maqam Ajam Do scale Karar (Tonic) Do, R'amaz ("Dominant") Sol / AjamDo + Ajam Sol
Second position
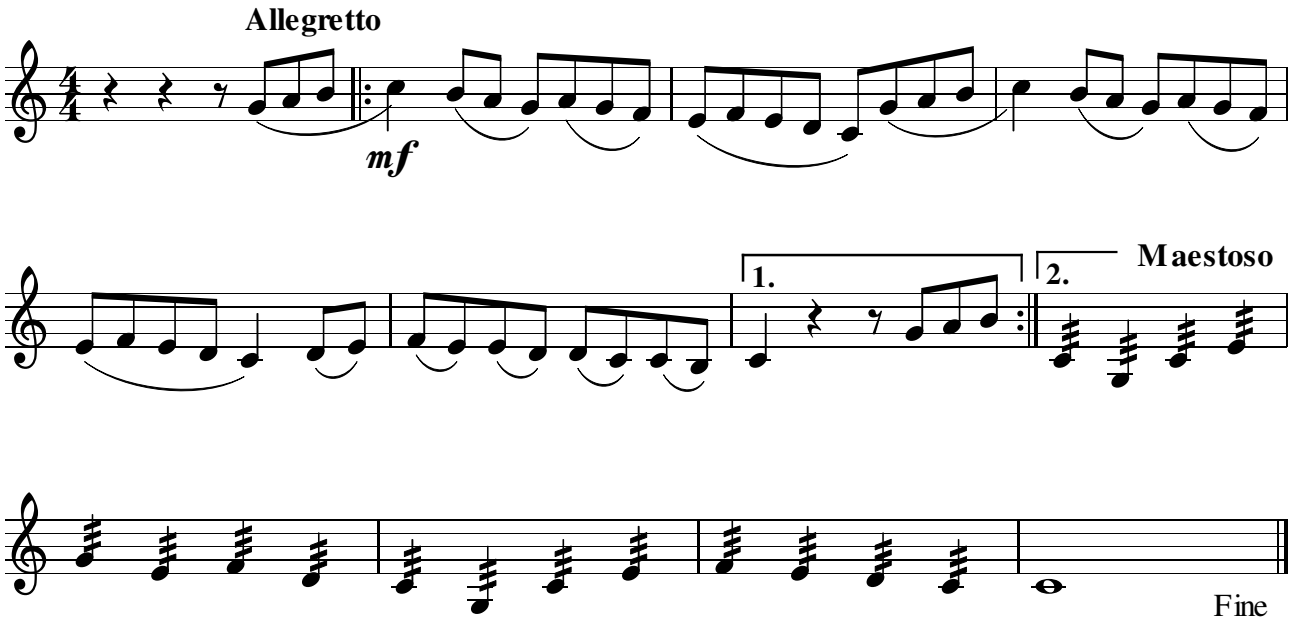


Maqam Ajam Ashiran - bB Major Karar (Tonic) Do, R'amaz ("Dominant") Sol /
Ajam bB + Ajam Fa, First Position



Intervals between the notes
מרווחים בין הצלילים
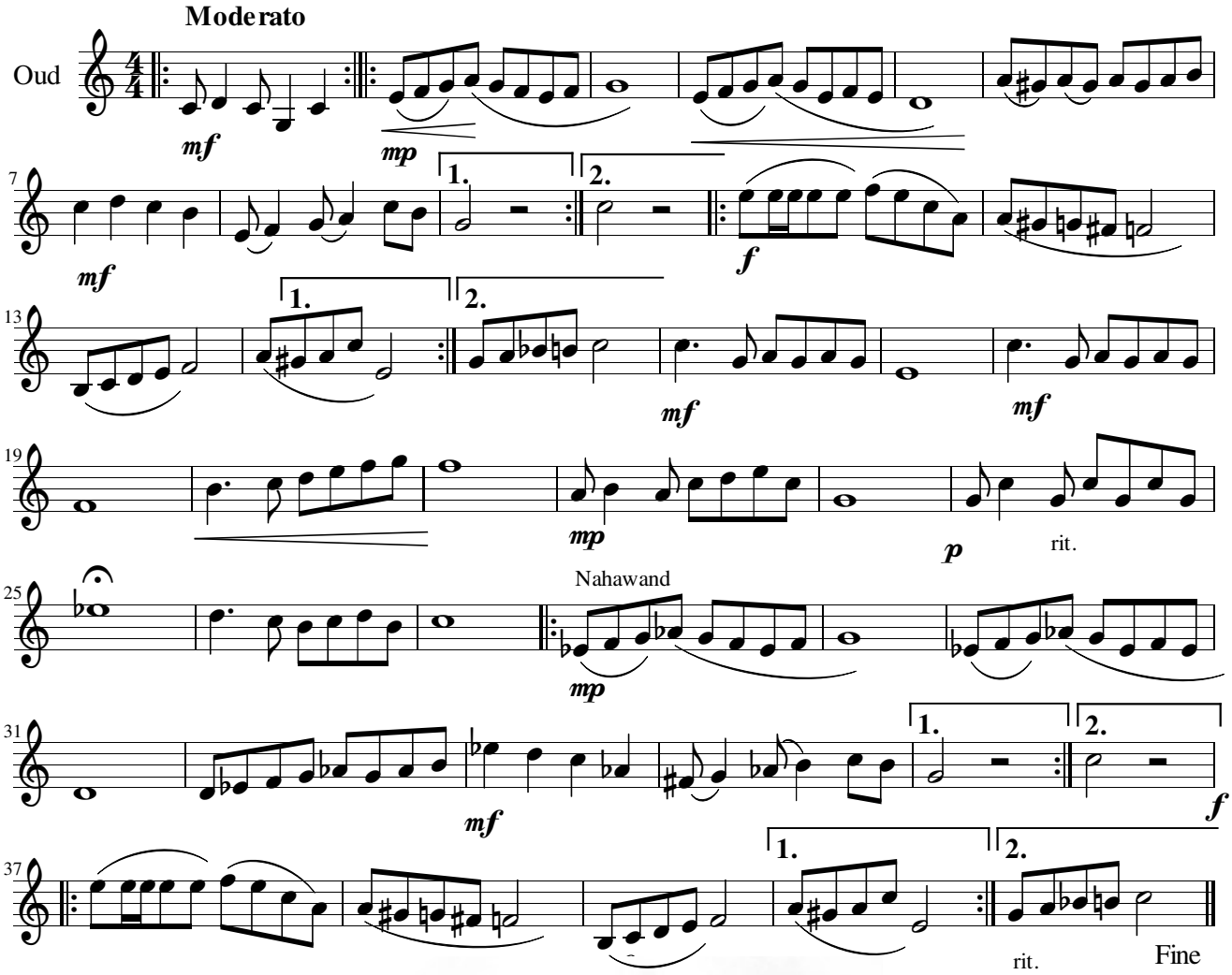
Traditional Dulab Ajam
דולב עג'אם



Haifa Port - Maqam Ajam

נמל חיפה - מקאם עג'אם

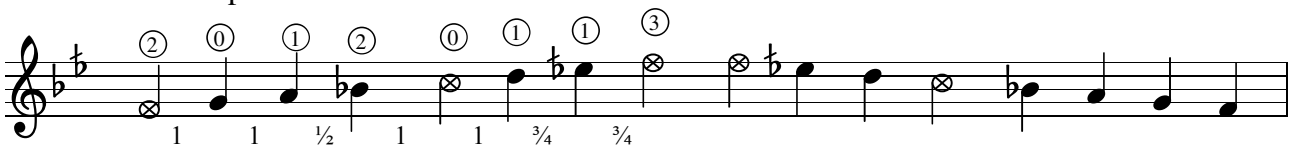
Marina Toshich





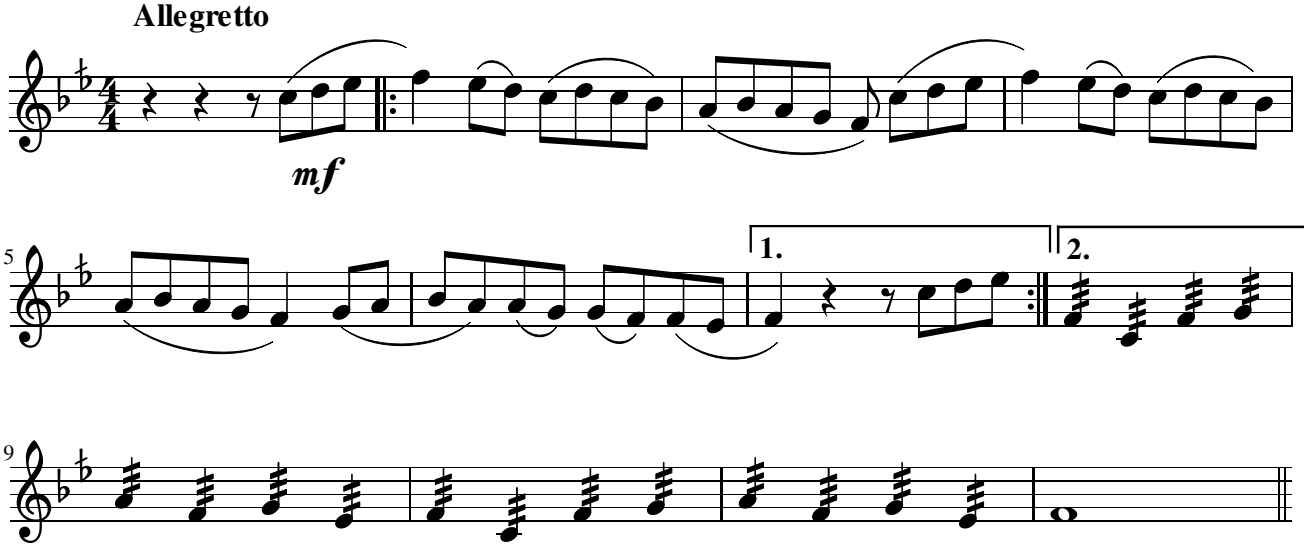
Maqam Jaharka
מאקם ג'הרקה

Maqam Jaharka Fa scale Karar (Tonic) Fa, R'amaz ("Dominant") Do /Ajam Fa + Rast Do
Second and 3th position



Intervals between the notes
מרווחים בין הצלילים

Traditional Dulab Jaharka
דולב ג'הרקה



Bat Yam Promenade - Jaharka

טיילת בת ים - ג'הרקה

Allegretto

M.T.

5

9

13

1.

2.

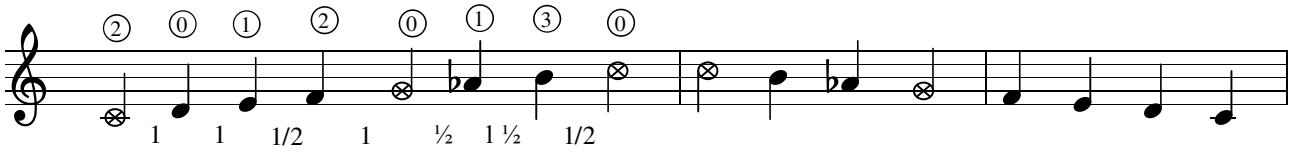
17

rit.
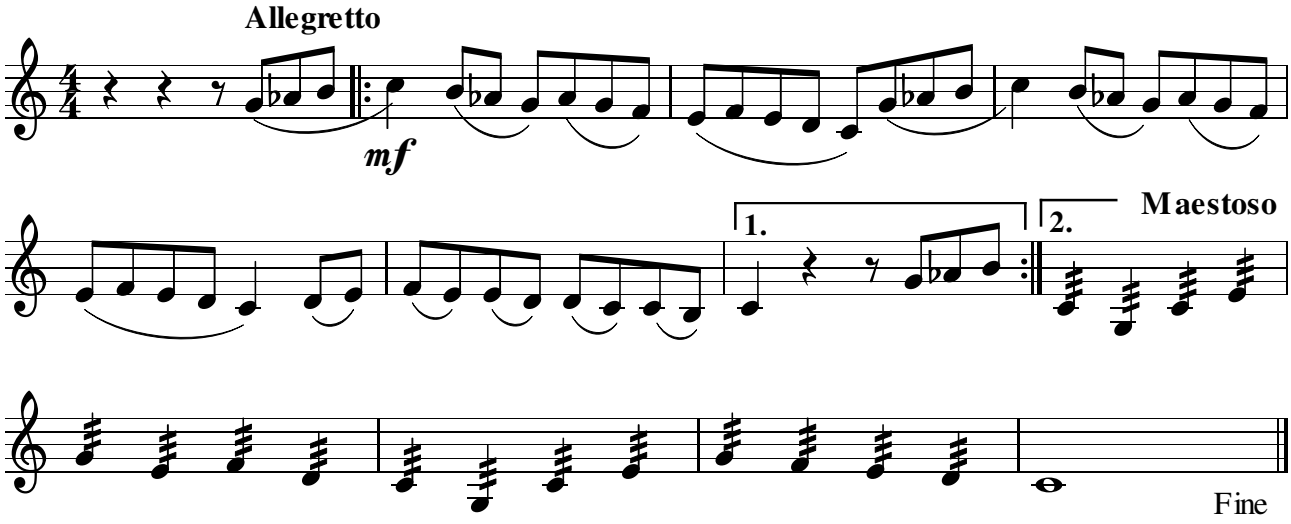


Maqam Shawk Afza
מקאם שאוק אפזה

Maqam Shawk Afza scale Karar (Tonic) Do, R'amaz ("Dominant") Sol / Ajam Do + Hijaz Sol
Second position & First Position
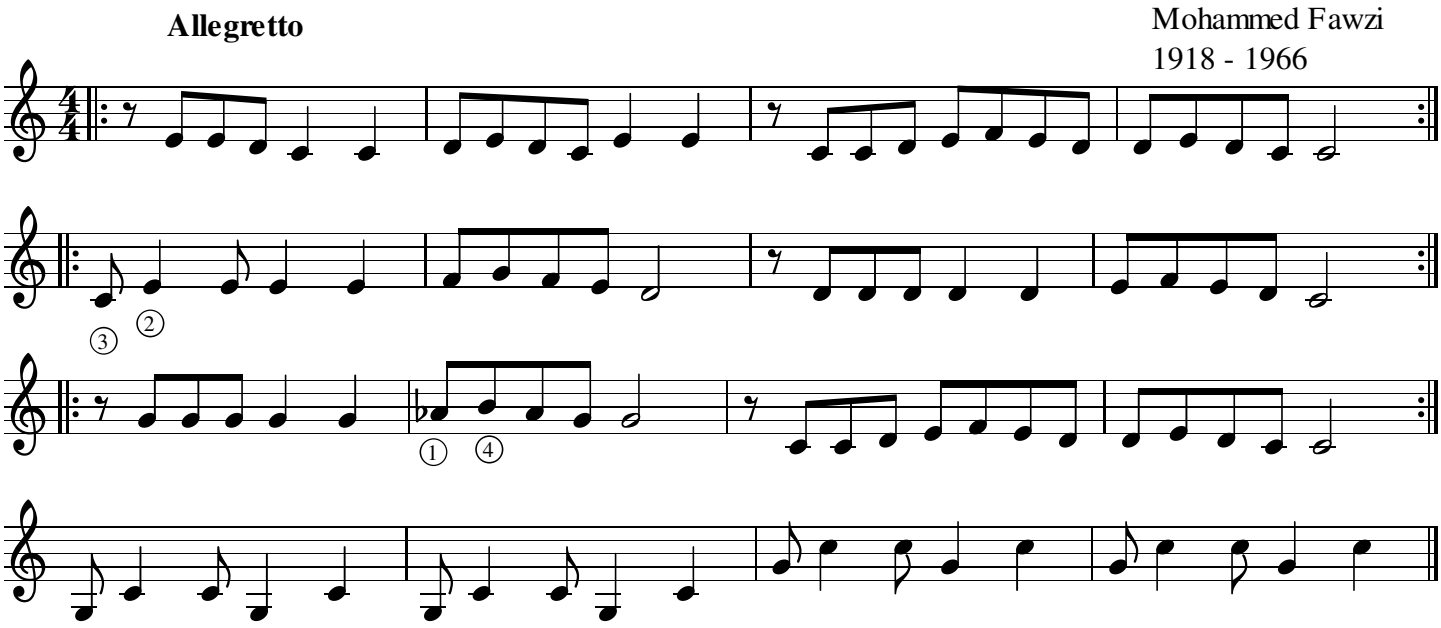


Intervals between the notes
מרווחים בין הצלילים

Traditional Dulab Shawk Afza
דולב שאוק אפזה



Ya Mustafa, Ya Mustafa

יה מוסטפה, יה מוסטפה

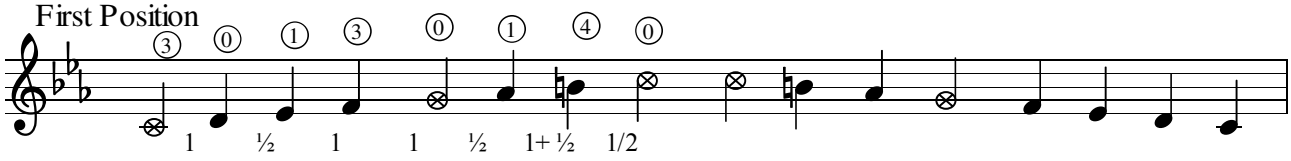


"Ya Mustafa", also spelled "Ya Mustapha" (in Arabic يا مصطفى),
is a famous Egyptian multilingual song composed by Mohammed Fauzi
whose lyrics are composed in 3 different languages: Egyptian Arabic, French and Italian.
There are also versions in the Greek ("Μουσταφά"), Turkish and Serbian ("Mustafa") languages,
where they are very popular in the respective countries.
There was also a Hindi version used in the soundtrack of a Bollywood film.
The music of the song is influenced by Greek music.
The song was very popular in the 1950s and early 1960s,
but its popularity is revived with newer versions of the song. (Wikipedia)

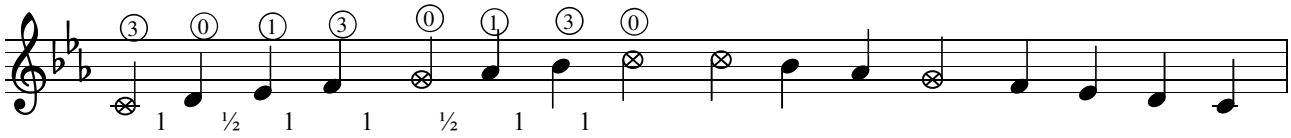
Do Minor - Maqam Nahawand Do

מקאם נהוונד דו - דו מינור

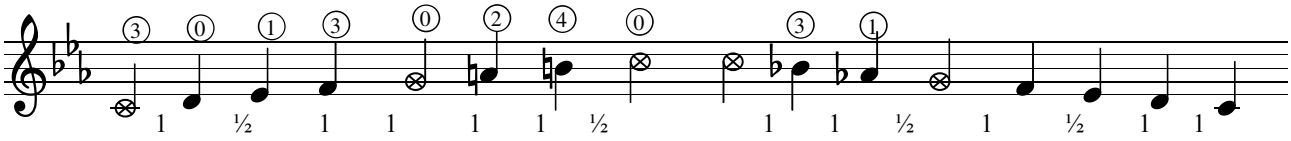
Maqam Nahawand Hasas - Karar (Tonic) Do, R'amaz ("Dominant") Sol, Do Minor Harmonic
First Position



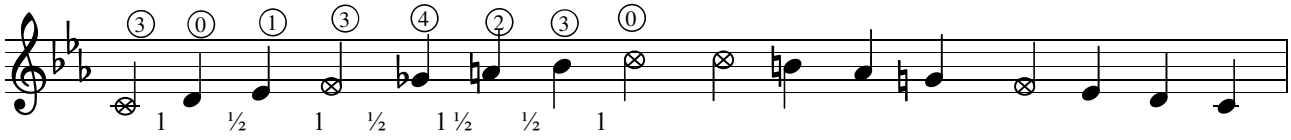
Nahawand Kurdi
Karar (Tonic) Do, R'amaz ("Dominant") Sol, Do Minor Natural / Nahawand + Kurd



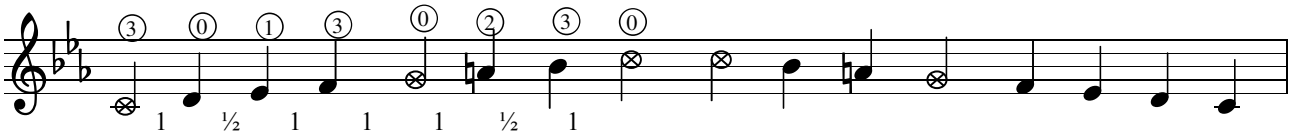
Tars Jadid
Karar (Tonic) Do, R'amaz ("Dominant") Sol, Do Minor Melodic / Nahawand + Ajam



Nahawand Murassa
Karar (Tonic) Do, R'amaz ("Dominant") Fa / Nahawand + Hijaz Fa
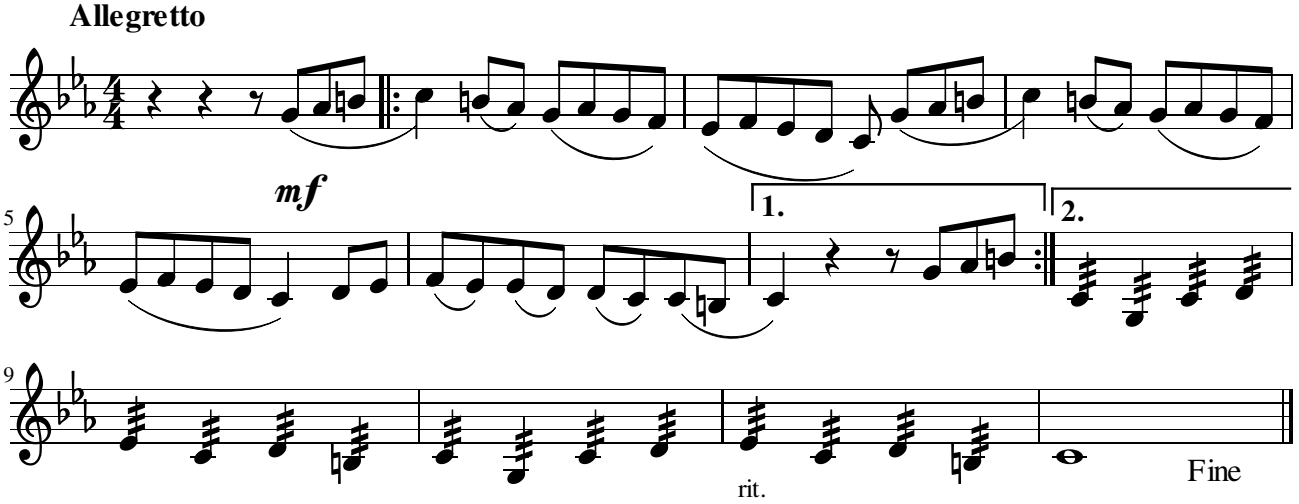


Maqam Nahawand Kabir
Karar (Tonic) Do, R'amaz ("Dominant") Sol / Nahawand + Nahawand



Traditional Dulab Nahawand Do

דולב נהוונד דו



Mount Tabor - Maqam Nahawand

הר תבור - מקאם נהוונד

Moderato

M.T

mf

f

mp

rit.

Fine

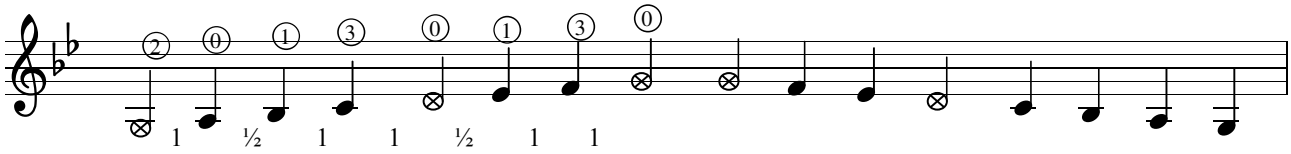




Jerusalem

Sol Minor - Maqam Farah Faza
מקאם פרח פזה - סול מינור

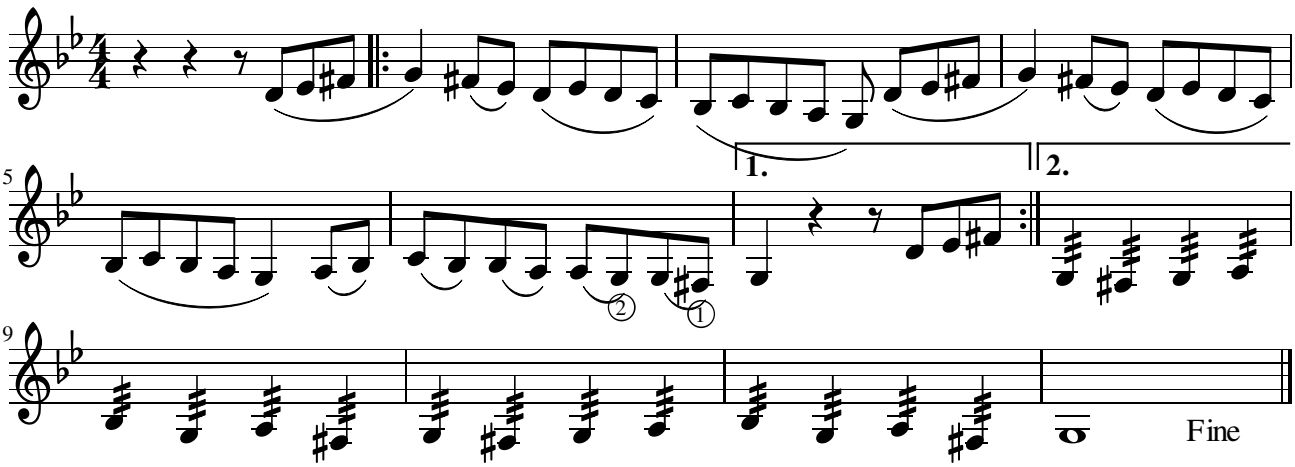
Maqam Nahawand Hasas - Karar (Tonic) Sol, R'amaz ("Dominant" Re)
First Position
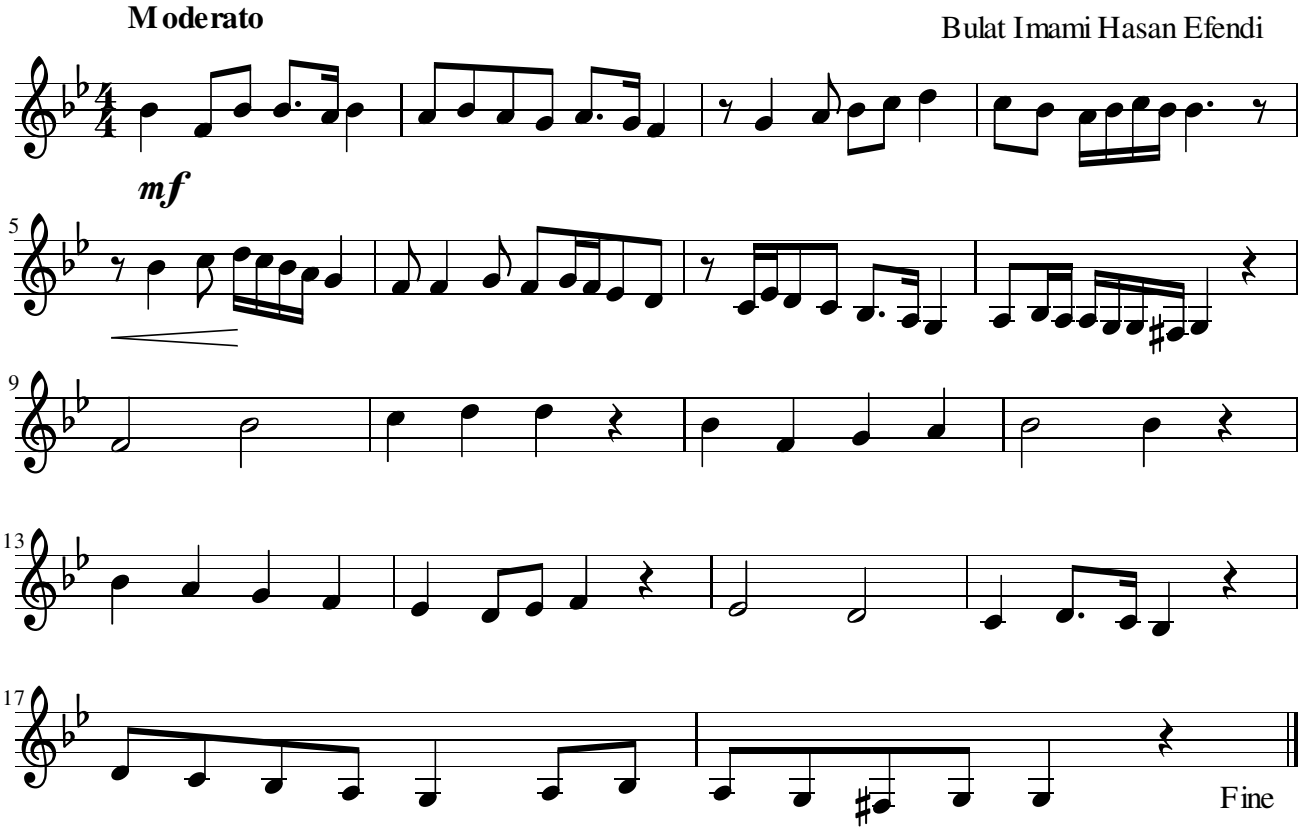


Intervals between the notes
מרווחים בין הצלילים

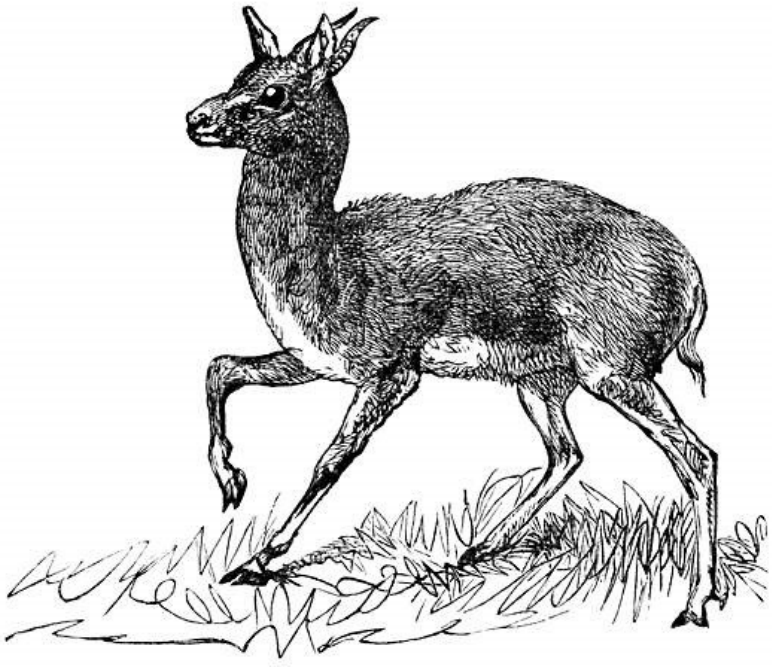
Traditional Dulab Farah Faza
דולב פרח פזה

Allegretto



Ilahia Farah Faza - Meded ey seyidina
אילאהיה פרח פזה

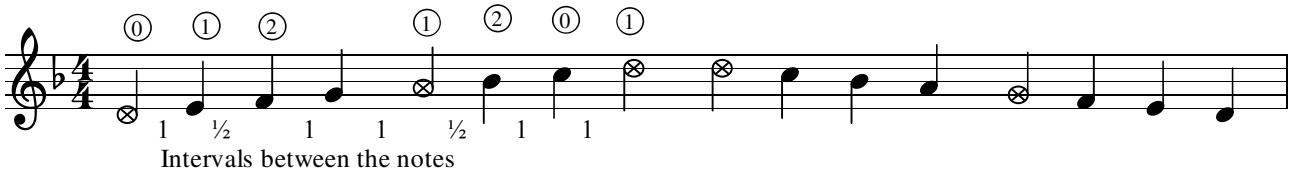




Gazelle commune (Gazella dorcas).
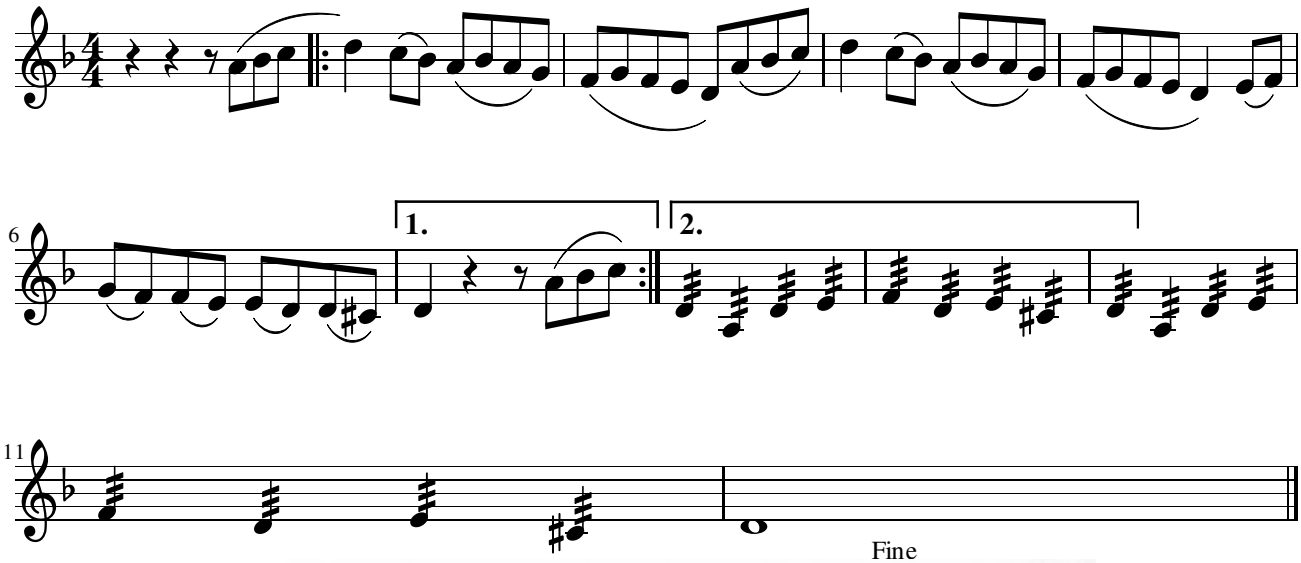
Maqam Nahawand Re - Buslik - Re minor
מקאם בוסליק - נהוונד רה - רה מינור

Maqam Nahawand Re - Buslik scale Karar (Tonic) Re, R'amaz ("Dominant" La)
Second position



Intervals between the notes

Traditional Dulab Buselik
דולב בוסליק
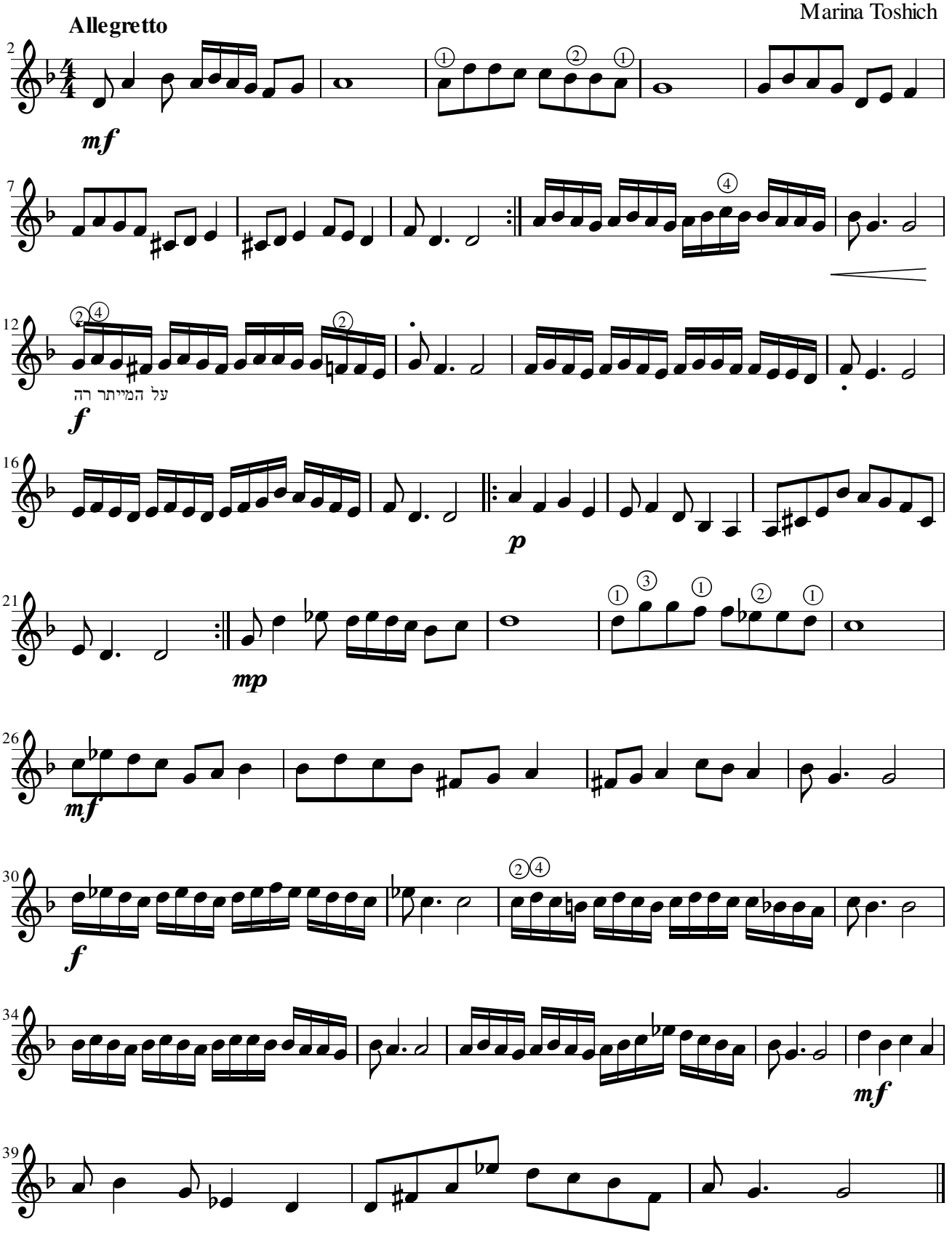




Hungarian Gipsy

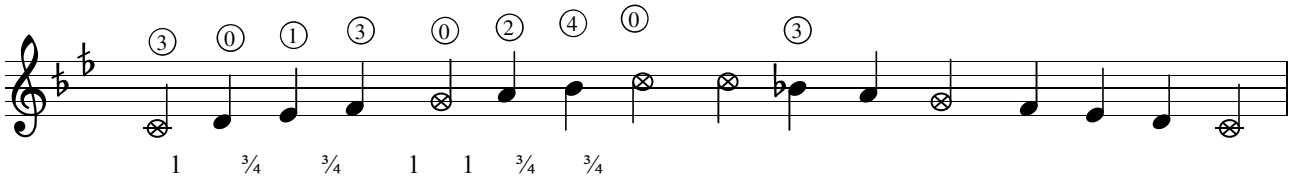
צועני מהונגריה

Marina Toshich

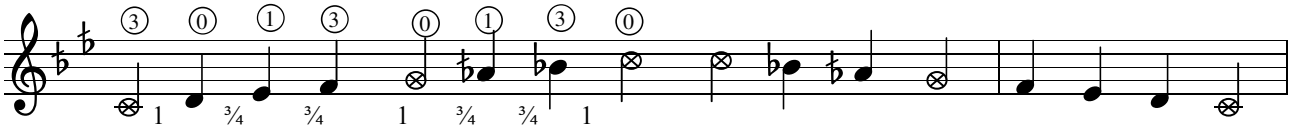


Maqam Rast
מקאם ראשט

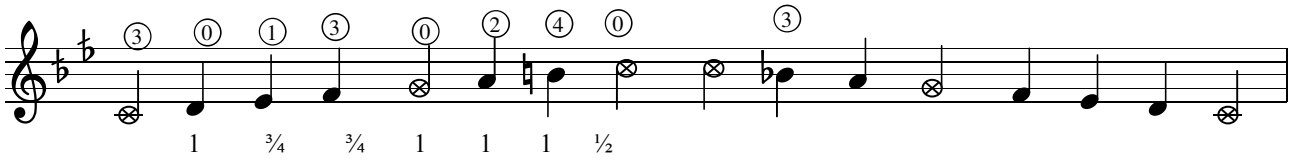
Maqam Rast
Karar (Tonic) Do, R'amaz ("Dominant") Sol / Rast Do + Rast Sol



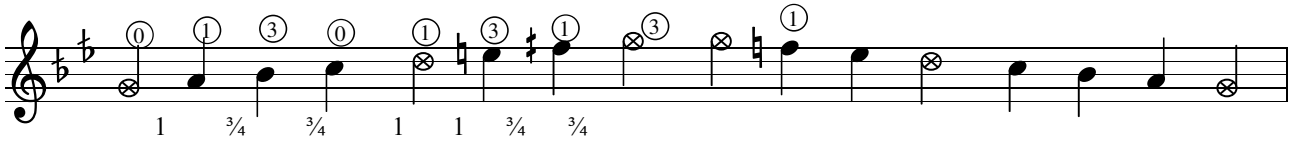
Maqam Nairuz
Karar (Tonic) Do, R'amaz ("Dominant") Sol / Rast Sol + Bayat Sol



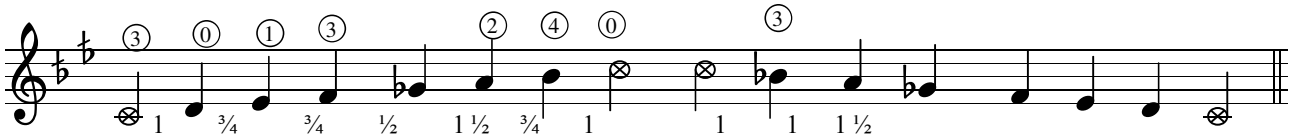
Maqam Mahur
Karar (Tonic) Do, R'amaz ("Dominant") Sol / Rast Do + Ajam Sol



Maqam Yaka - Rast Sol
Karar (Tonic) Do, R'amaz ("Dominant") Sol / Rast Sol + Rast Re
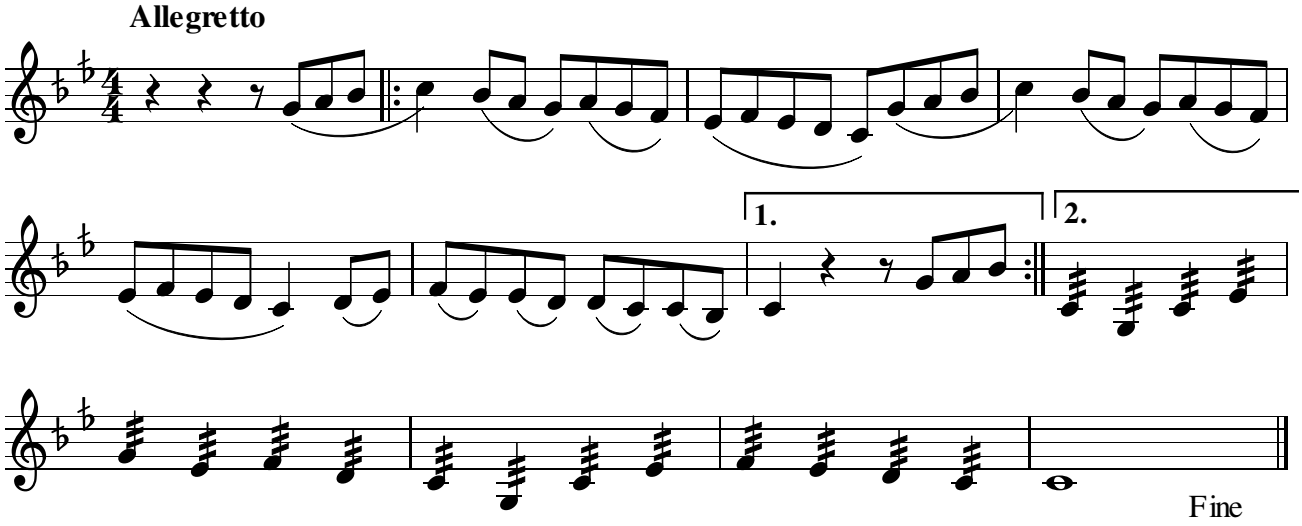


Maqam Rast Murassa - Rast Do + Saba Re



Intervals between the notes
מרווחים בין הצלילים

Traditional Dulab Rast
דולב ראשט
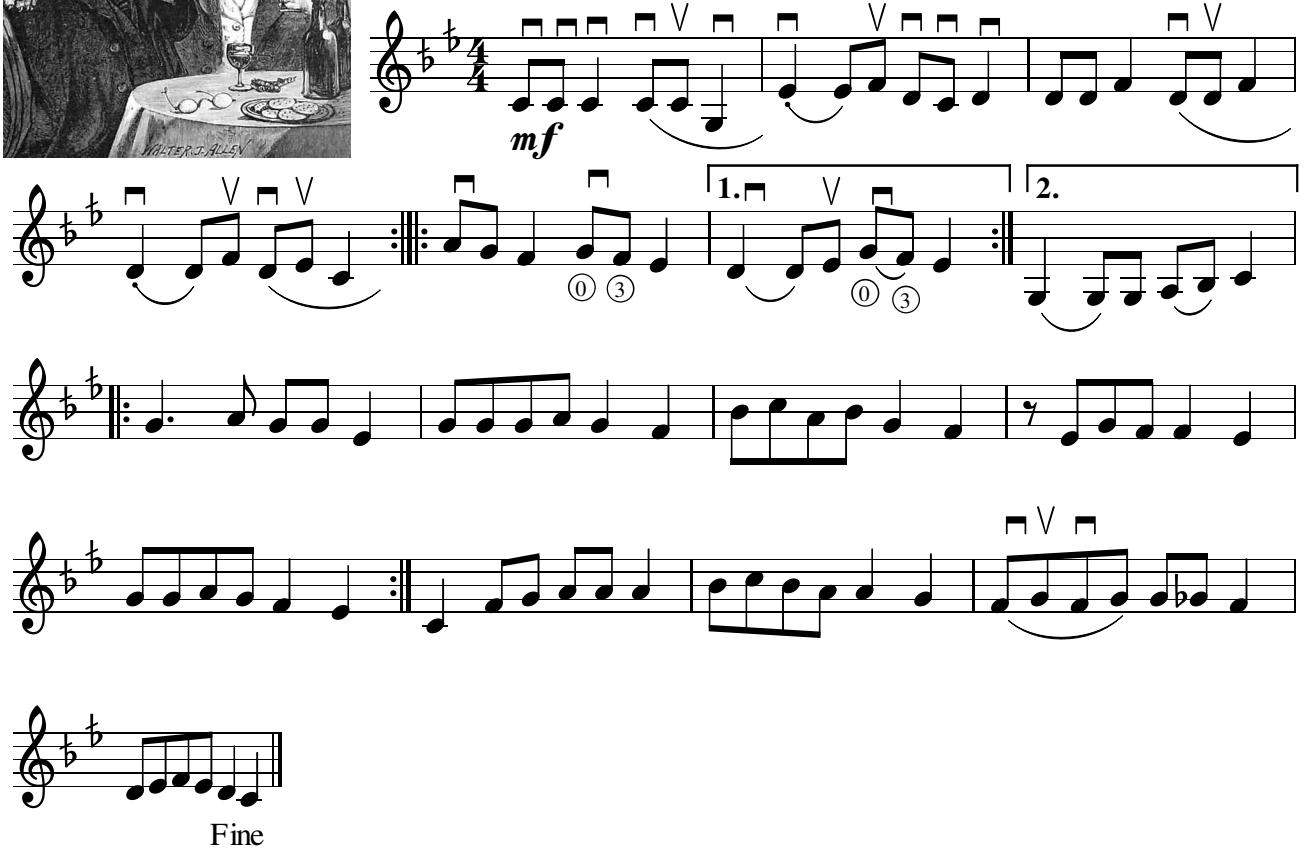
Allegretto





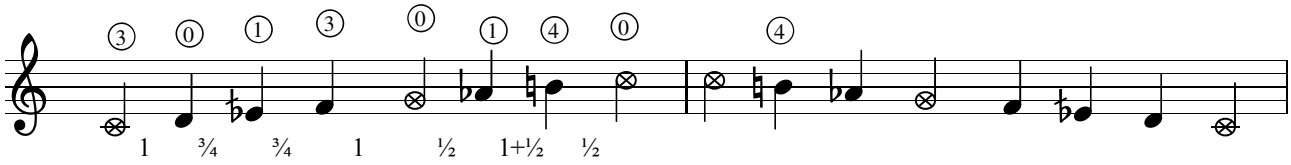
"Lehaim" - Maqam Rast
לחיים - מקאם ראשט

Moderato M.T.



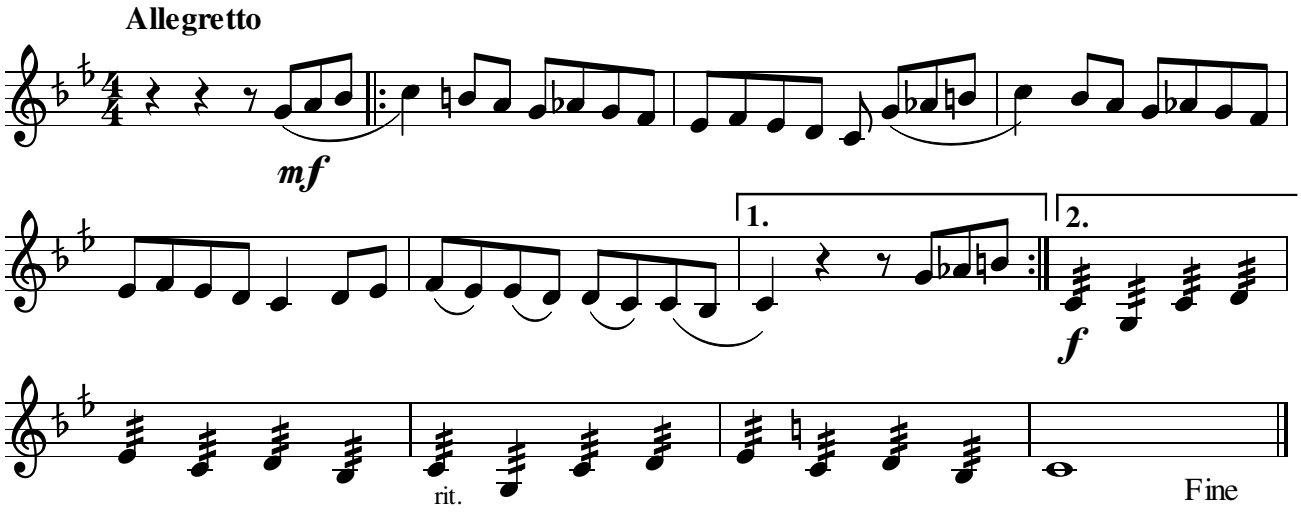
Maqam Suznak
מקאם סוזנאק

Maqam Suznak scale Karar (Tonic) Do, R'amaz ("Dominant") Sol
First Position



Intervals between the notes
מרווחים בין הצלילים

Traditional Dulab Suznak
דולב סוזנאק



Three Roses - Maqam Suznak

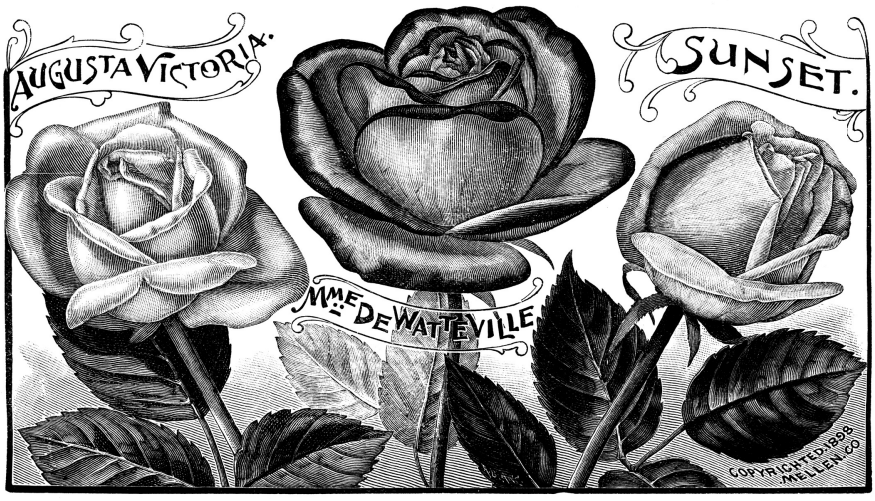
שלושה ורדים - מקאם סוזנאק

Andante M.T.

mp

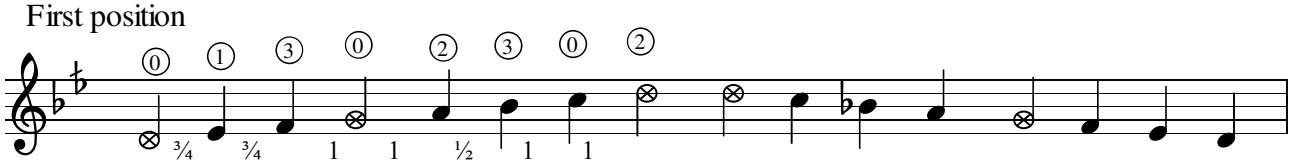
mf

rit.

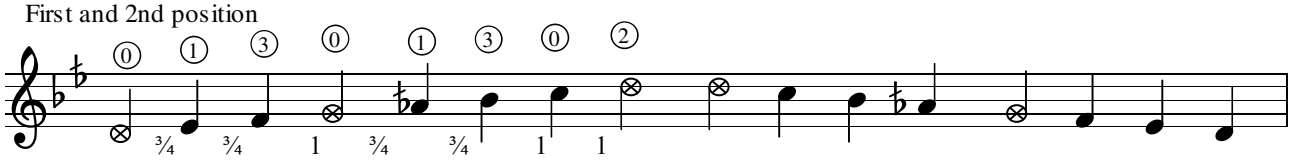


Maqam Bayat Re
מקאם באייט רה

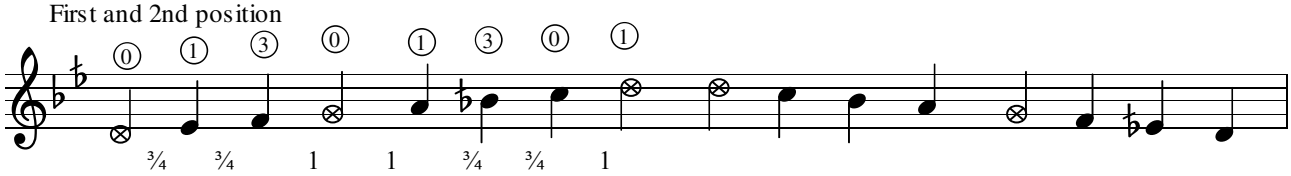
Maqam Bayat Re Karar (Tonic) Re, R'amaz ("Dominant") Sol / Bayat Re + Nahavand Sol
First position
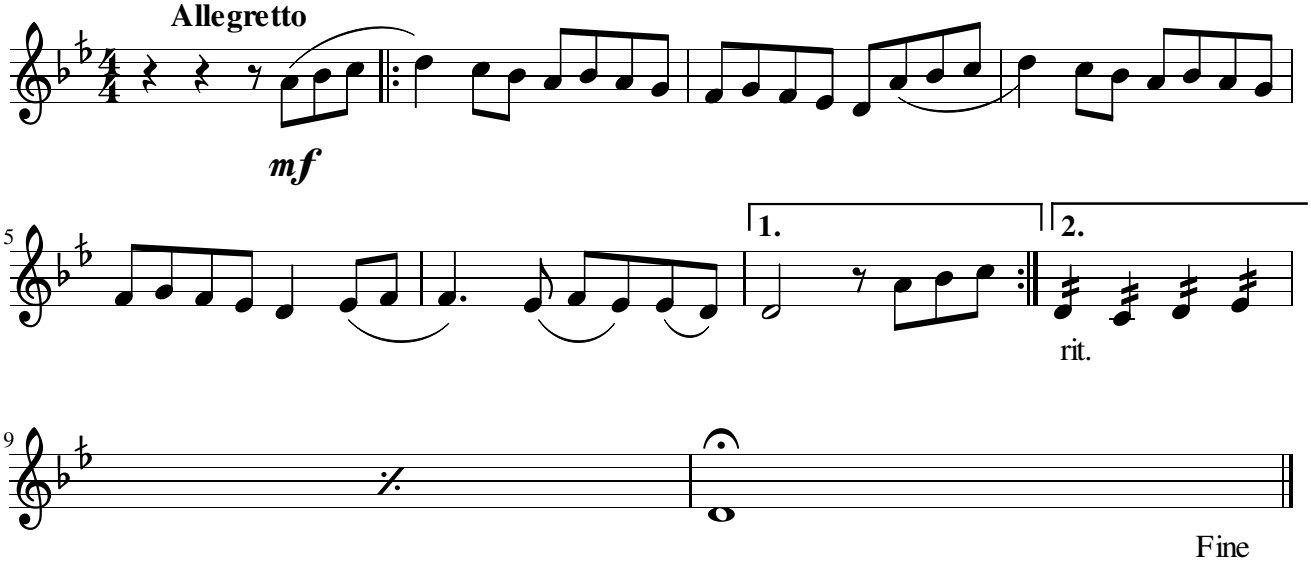


Maqam Bayateen scale Karar (Tonic) Re, R'amaz ("Dominant") Sol / Bayat Re + Bayat Sol
First and 2nd position



Maqam Nahoft scale Karar (Tonic) Re, R'amaz ("Dominant") Sol / Bayat Re + Rast Sol
First and 2nd position
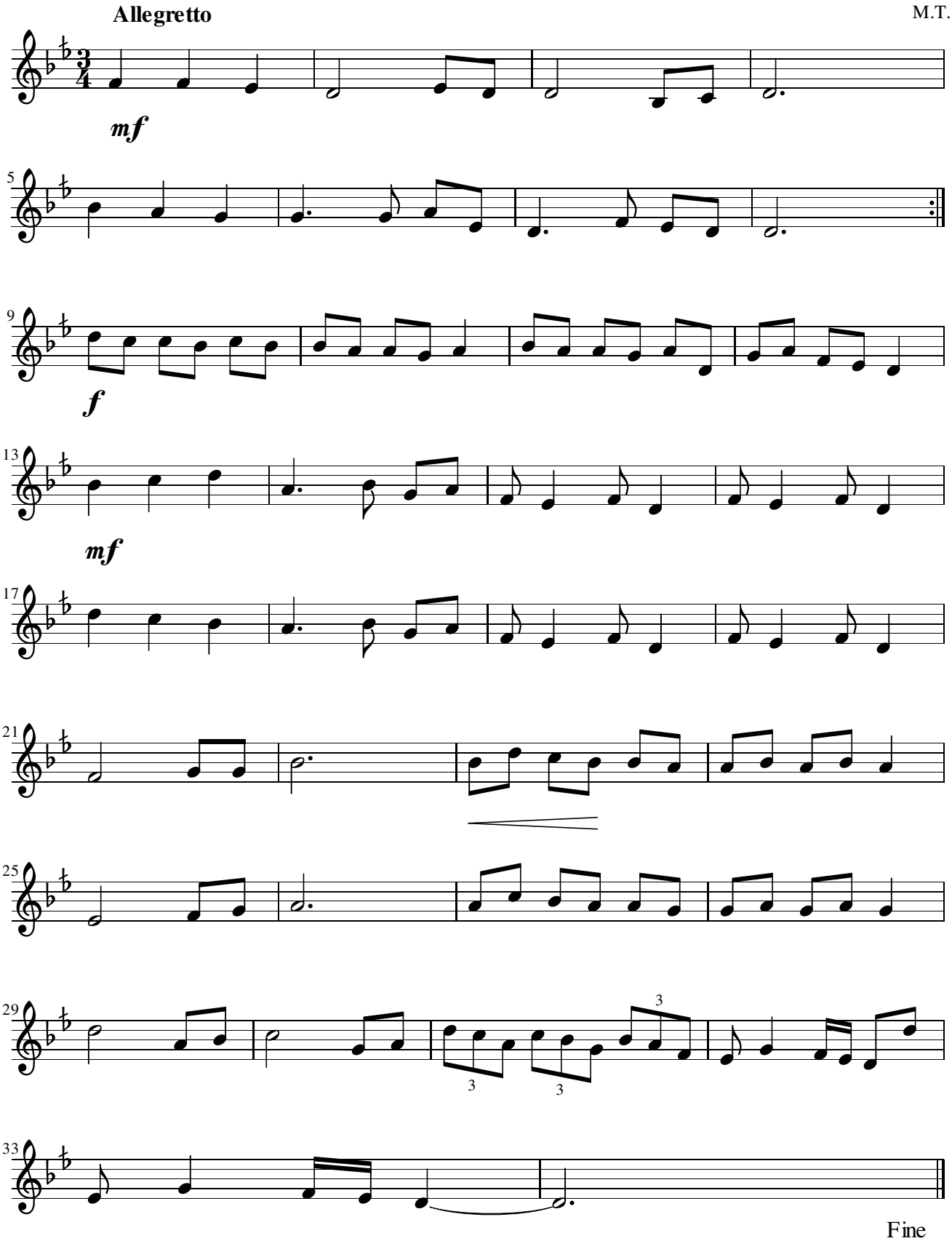


Traditional Dulab Bayat
דולב באייט



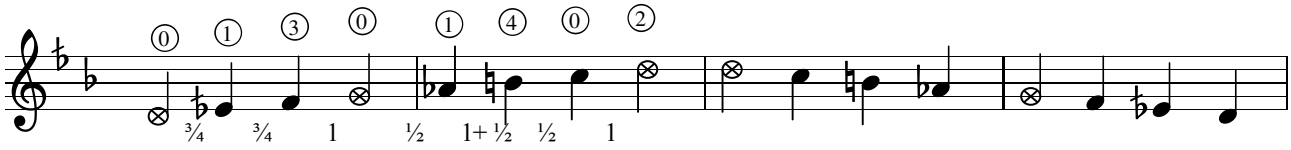
Samai Darej - Maqam Bayat

סמעי דרג - מקאם באייט



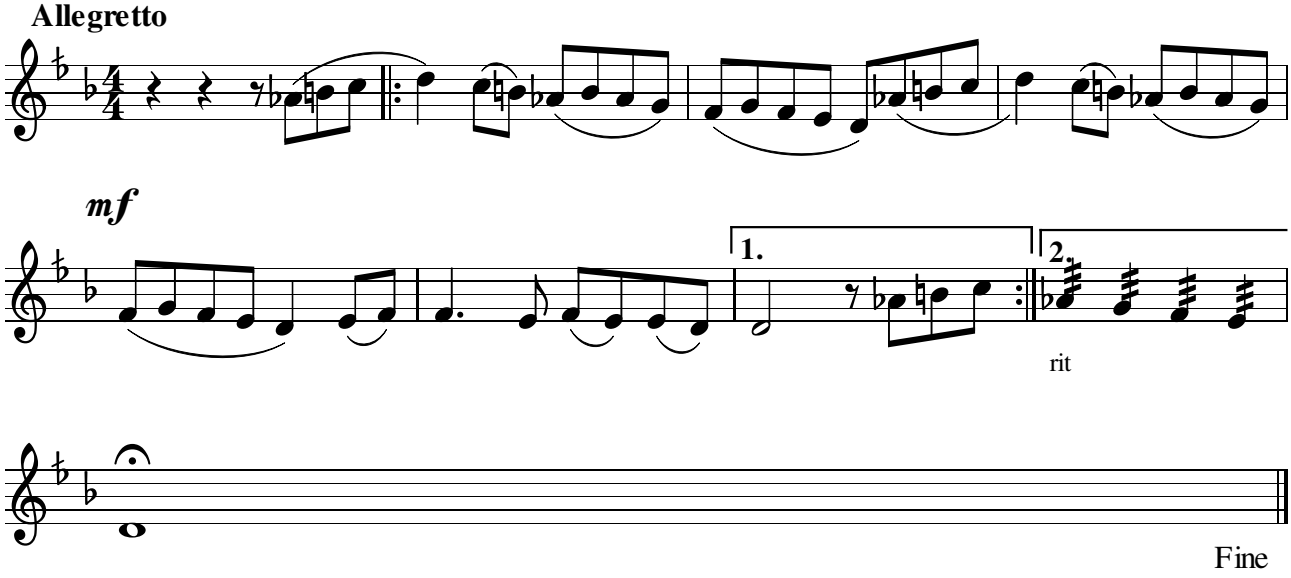
Maqam Bayat Shuri
מקאם באייט שורי

Maqam Bayat Shuri scale Karar (Tonic) Re, R'amaz ("Dominant") Sol / Bayat Re + Hijaz Sol
First position



Intervals between the notes
מרווחים בין הצלילים
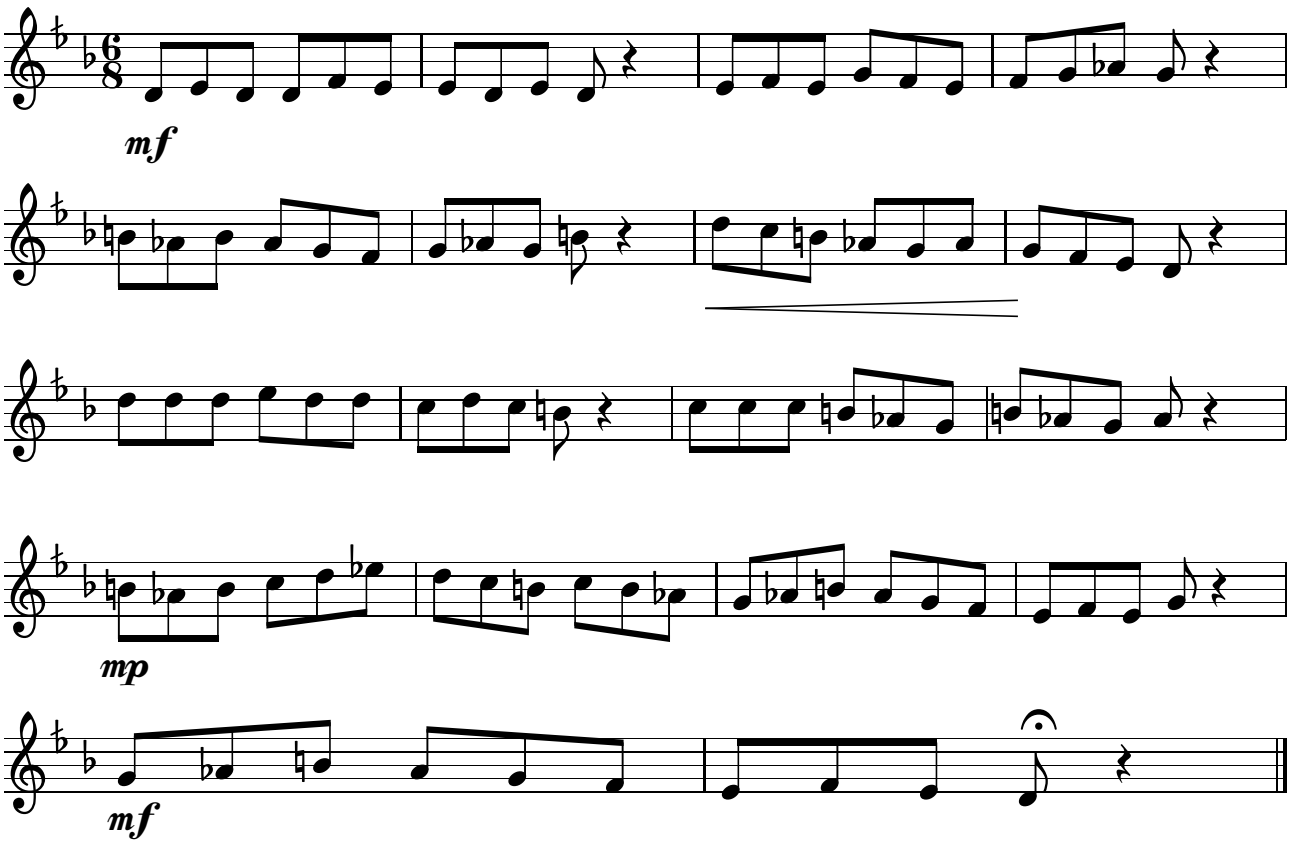
Traditional Dulab Bayat Shuri
דולב באייט שורי



Violets
סיגליות

Moderato

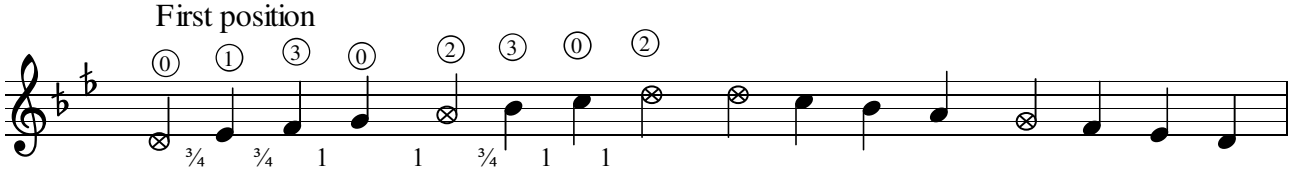
M.T.
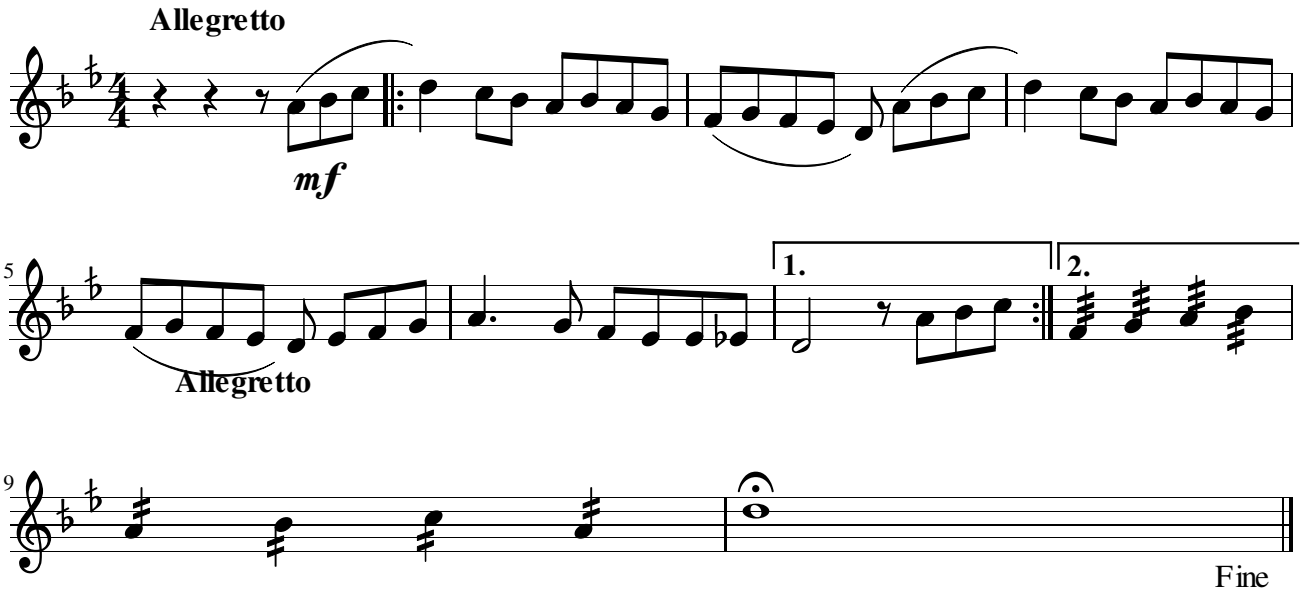




Maqam Huseini
מקאם חוסייני

Maqam Huseini scale Karar (Tonic) Re, R'amaz ("Dominant") La (huseini)
First position



Intervals between the notes
מרווחים בין הצלילים

Traditional Dulab Huseini
דולב חוסייני



The Camel Rider - Maqam Huseini

צעדי הגמל - מקאם חוסייני

Moderato

M.T.

mf

f

mp

mf

f

f

Fine



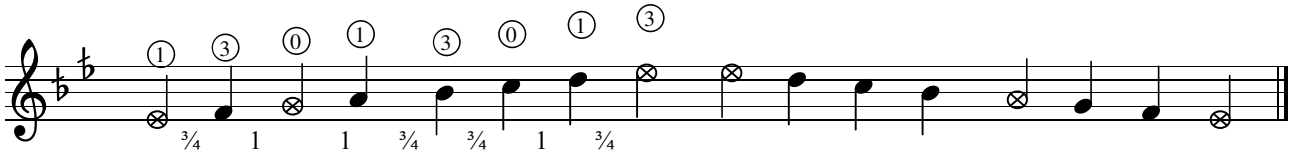
(Un canonnier Turc, en 1690.)

oldbookillustrations.com

Maqam Sega (Sika)

מקאם סיגה - סיקה
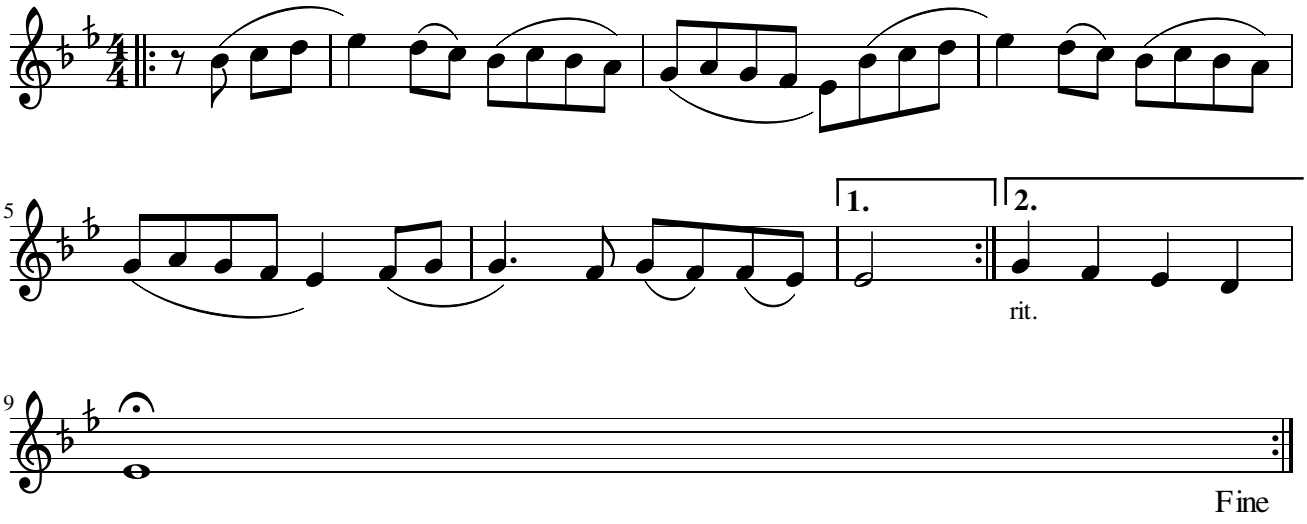
Maqam Sega scale Karar (Tonic) Mi ♭ , R'amaz ("Dominant") Sol
First and 2nd position

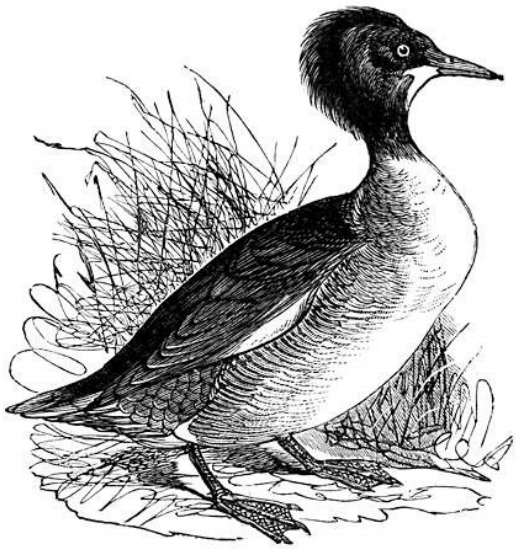


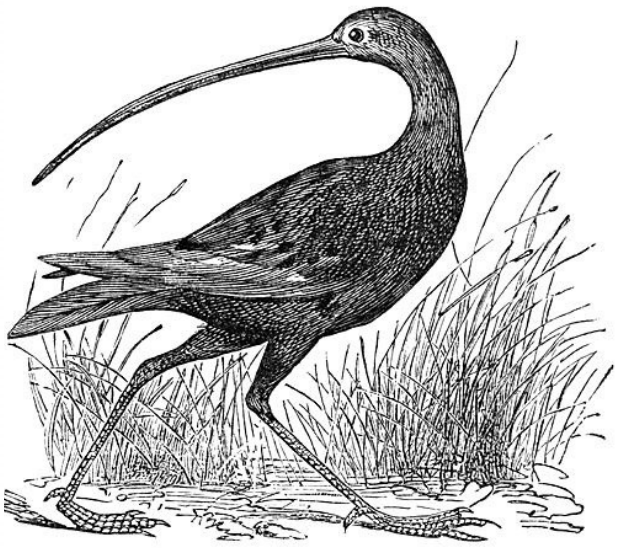
Intervals between the notes
מרווחים בין הצלילים

Traditional Dulab Sega (Sika)

דולב סיגה - סיקה

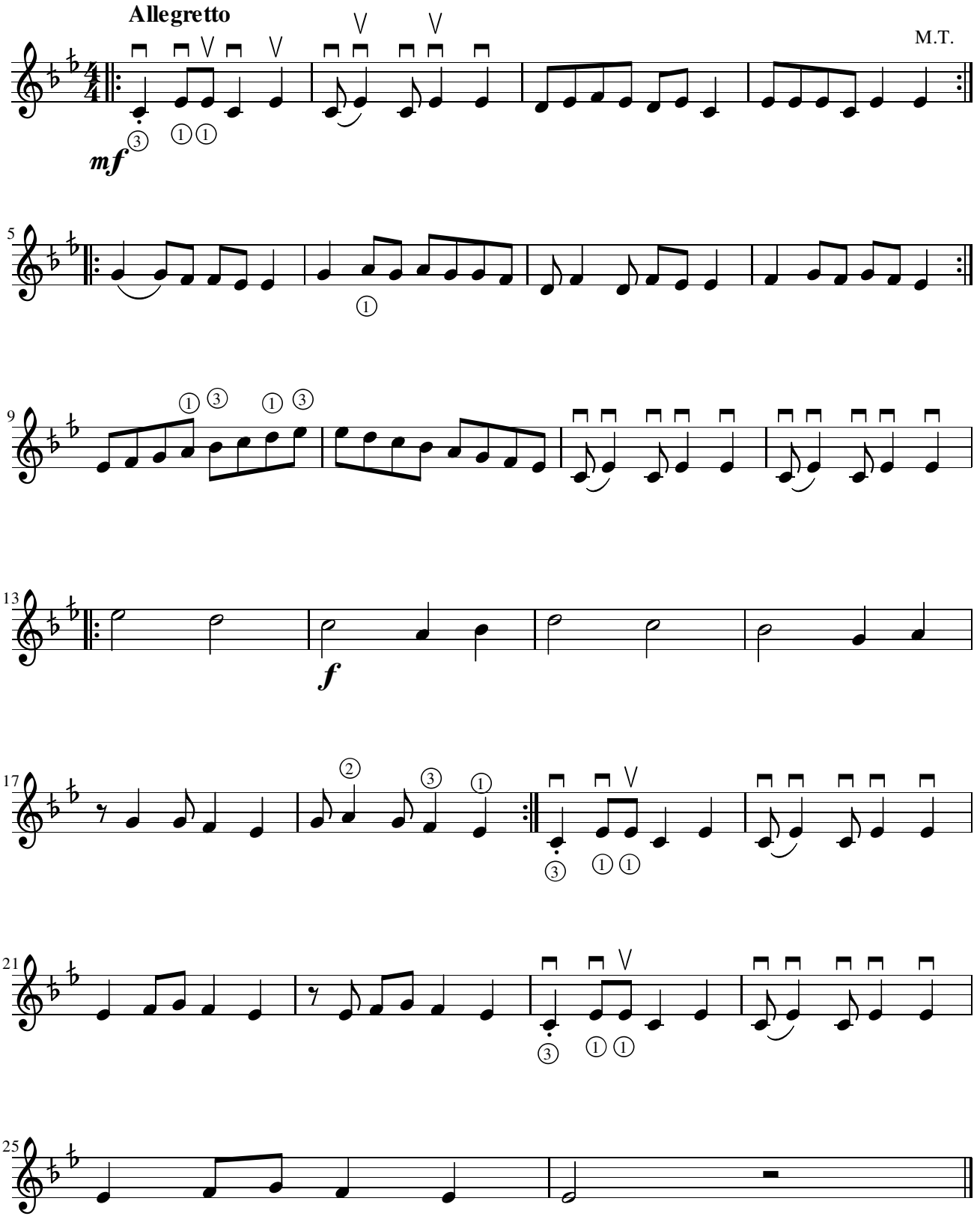






Hula Valley

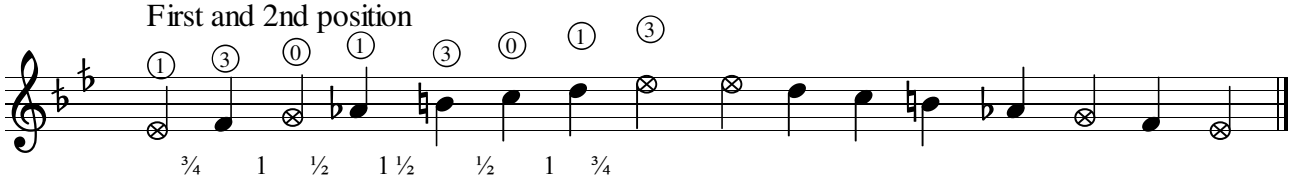
עמק החולה



Maqam Huzam (Sika - Huzam)

מקאם סיקה - הוזאם
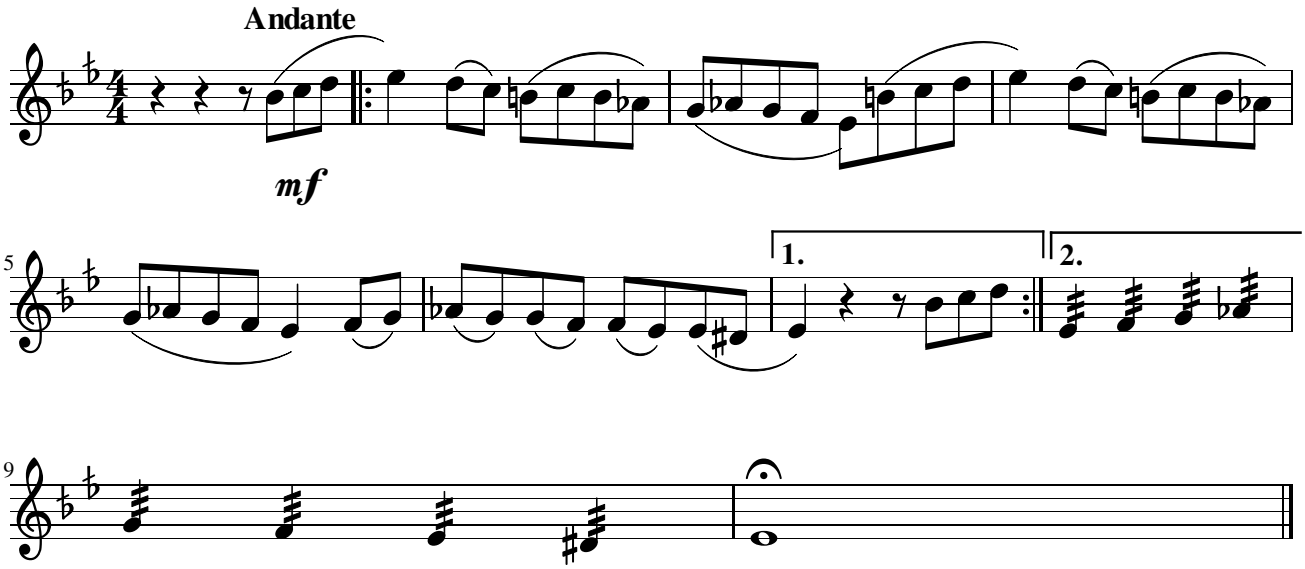
Maqam Huzam scale Karar (Tonic) Mi♭ , R'amaz ("Dominant") Sol
First and 2nd position

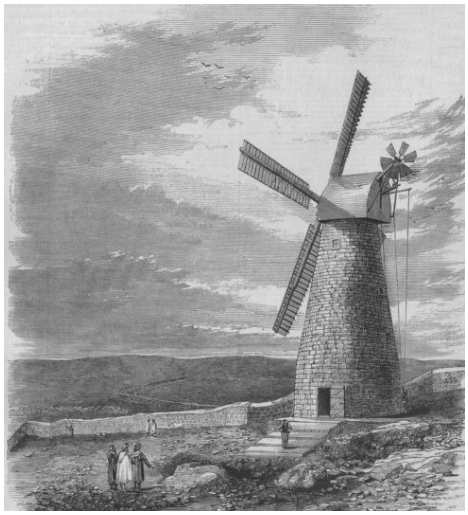


Intervals between the notes
מרווחים בין הצלילים

Traditional Dulab Huzam (Sika Huzam)
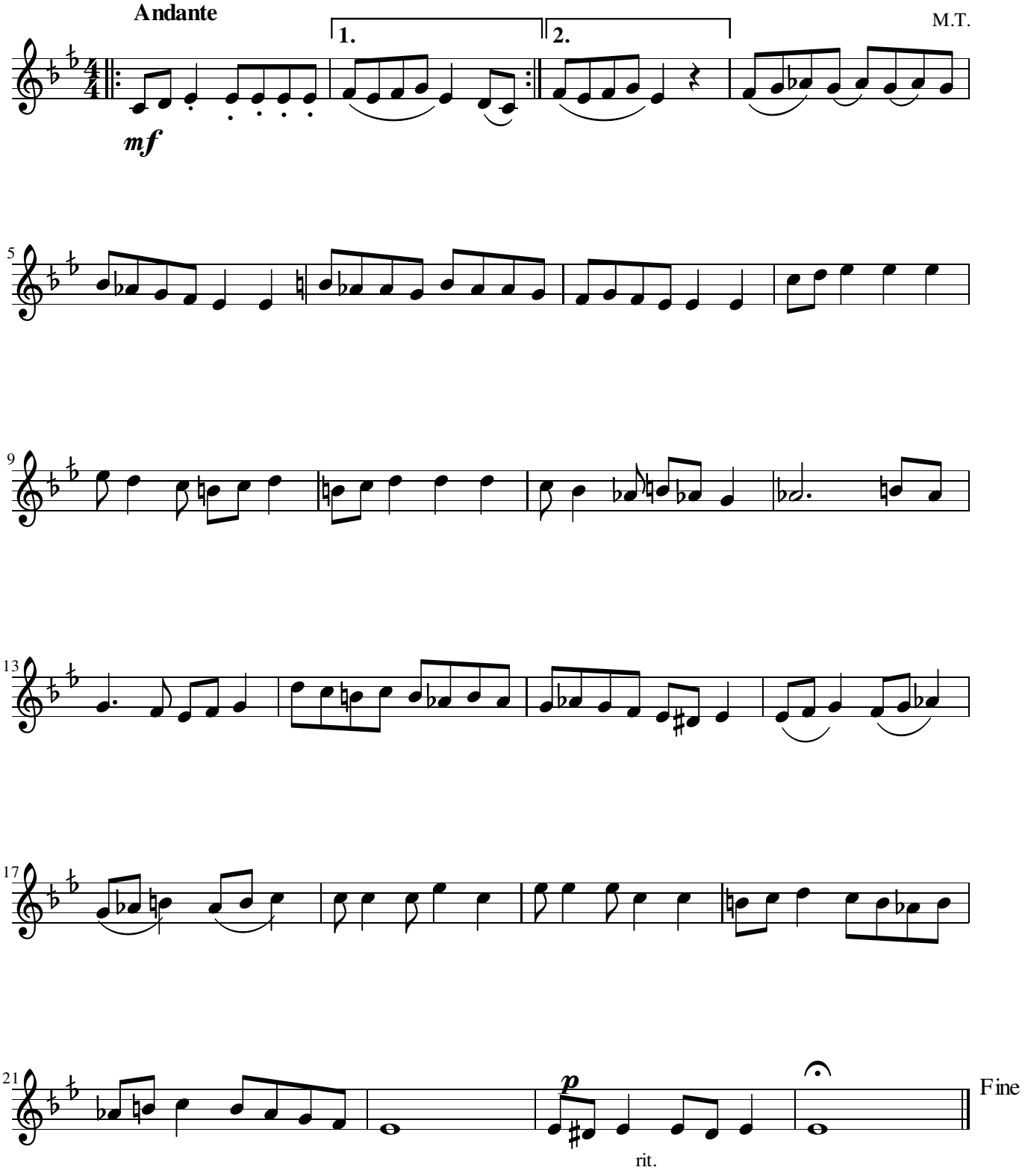
דולב הוזאם - סיקה הוזאם





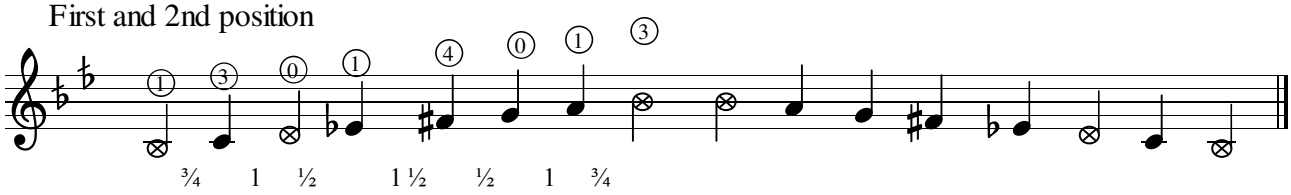
Yamin Moshe

ימין משה



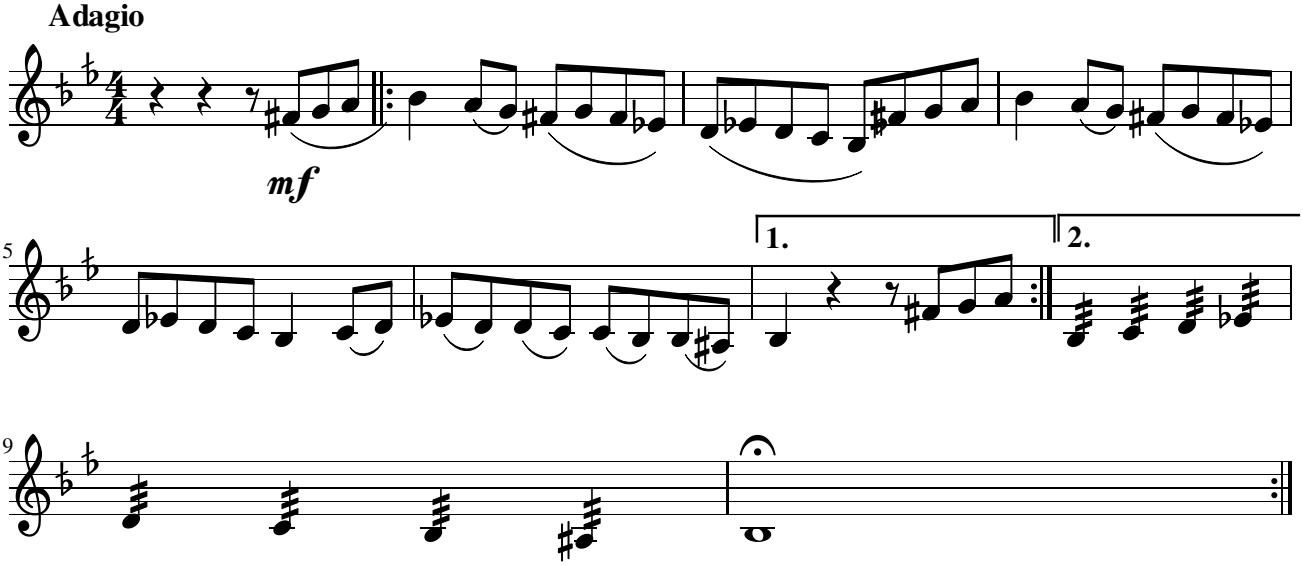
Maqam Raht El Arwah
מקאם רחת אל ארווח

Maqam Raht El Arwah scale Karar (Tonic) Si♭ , R'amaz ("Dominant") Re
First and 2nd position
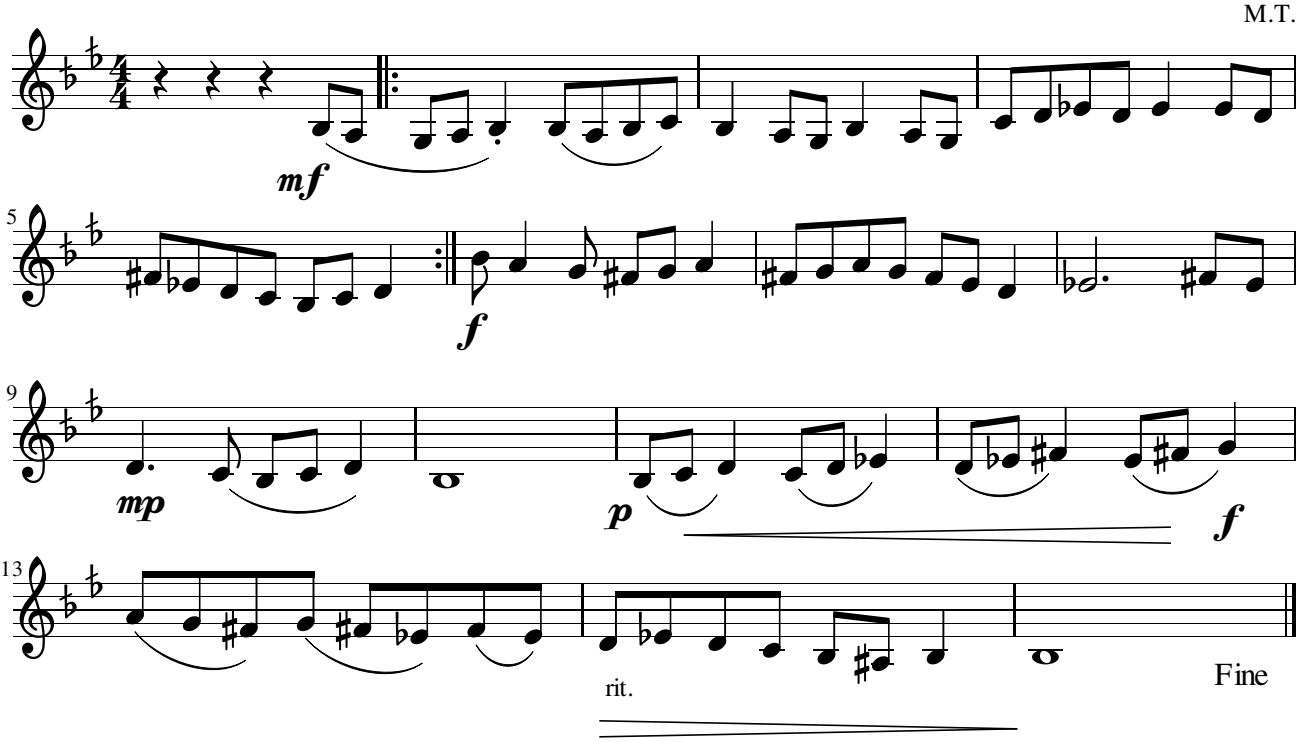


Intervals between the notes
מרווחים בין הצלילים

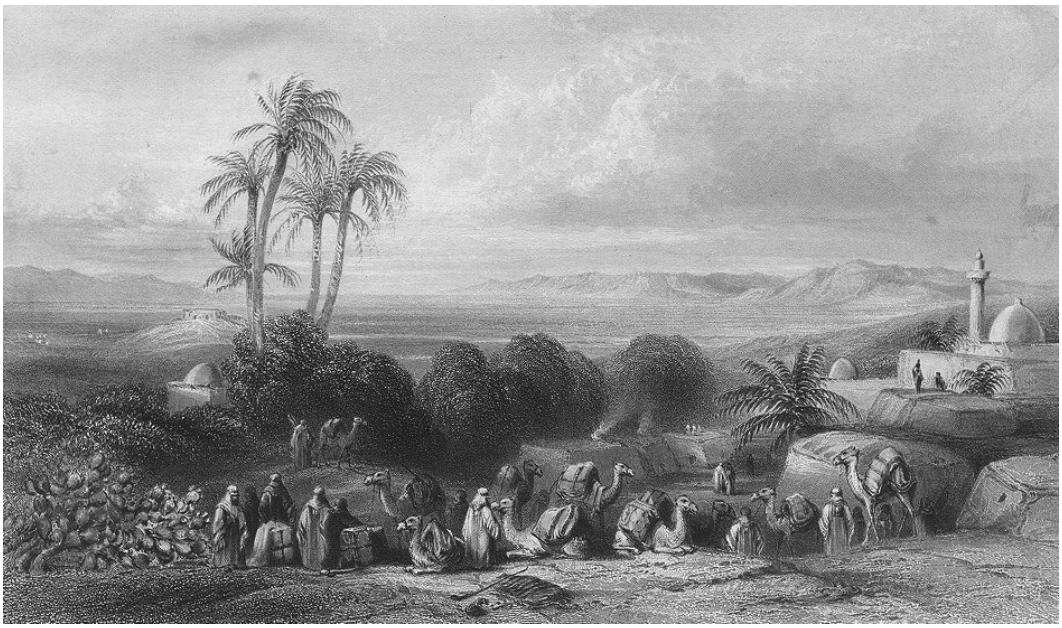
Traditional Dulab Raht El Arwah
דולב רחת אל ארווח



Oazis Neve Dekalim
נווה דקלים

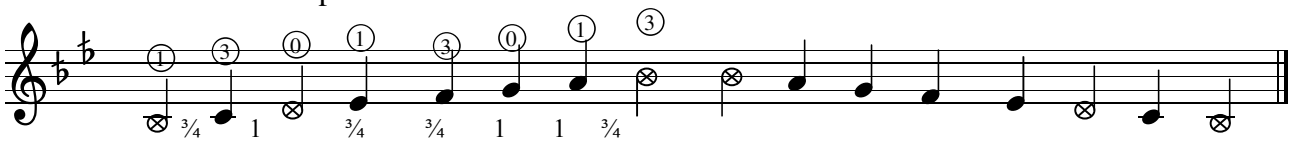
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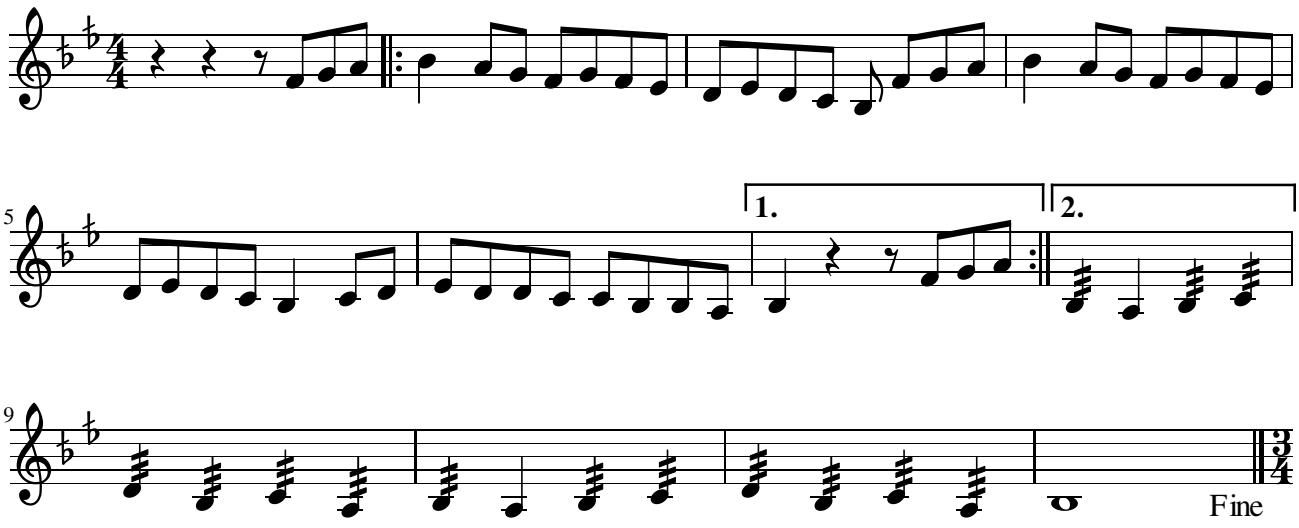




Maqam Iraq
מקאם עירק

Maqam Iraq scale Karar (Tonic) Si♭, R'amaz ("Dominant") Re
First and 2nd position

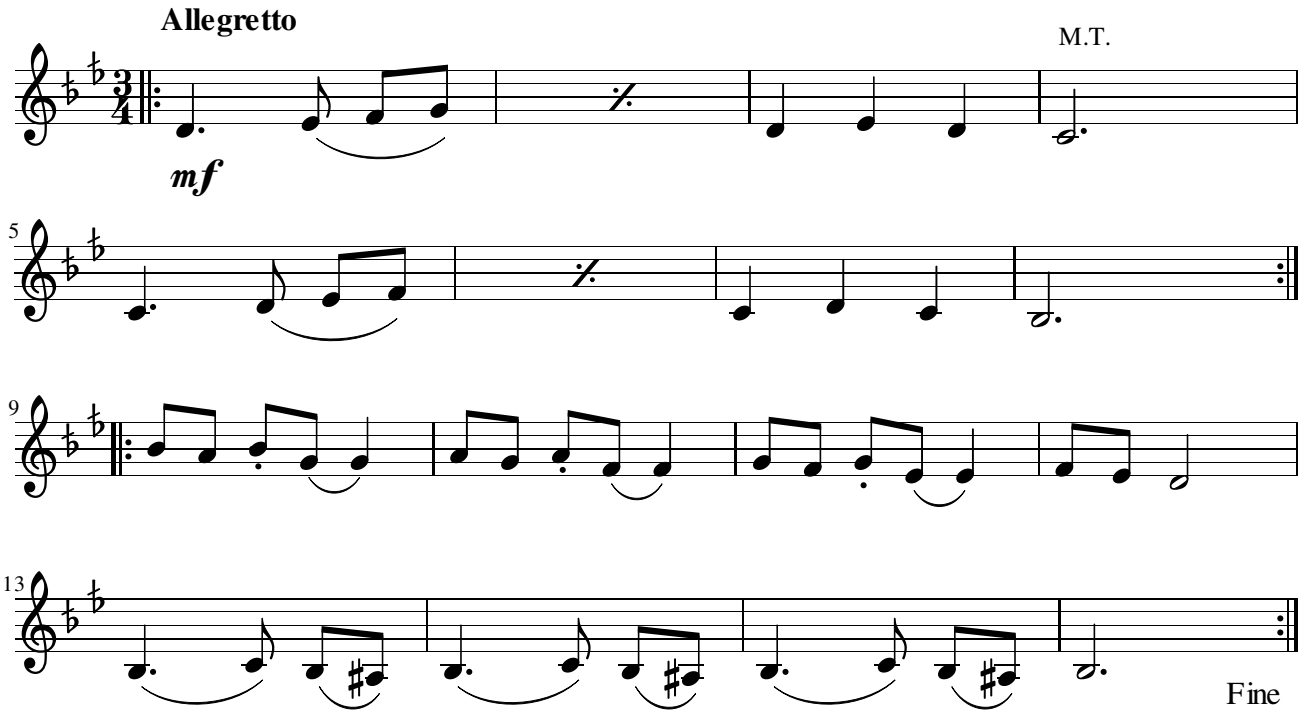


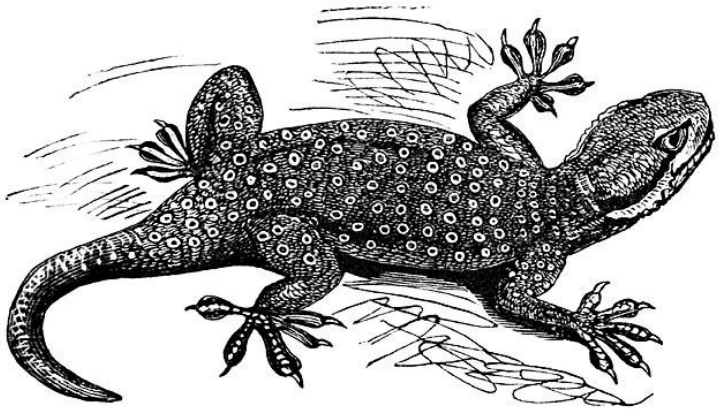
Intervals between the notes
מרווחים בין הצלילים

Traditional Dulab Iraq
דולב עירק



Gecko Steps
צעדי השממית

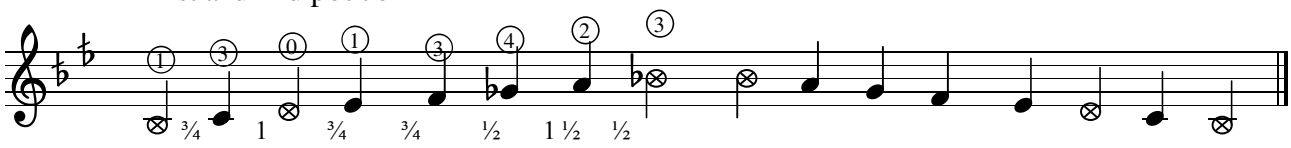




Gecko commun (Platydactylus guttatus.)
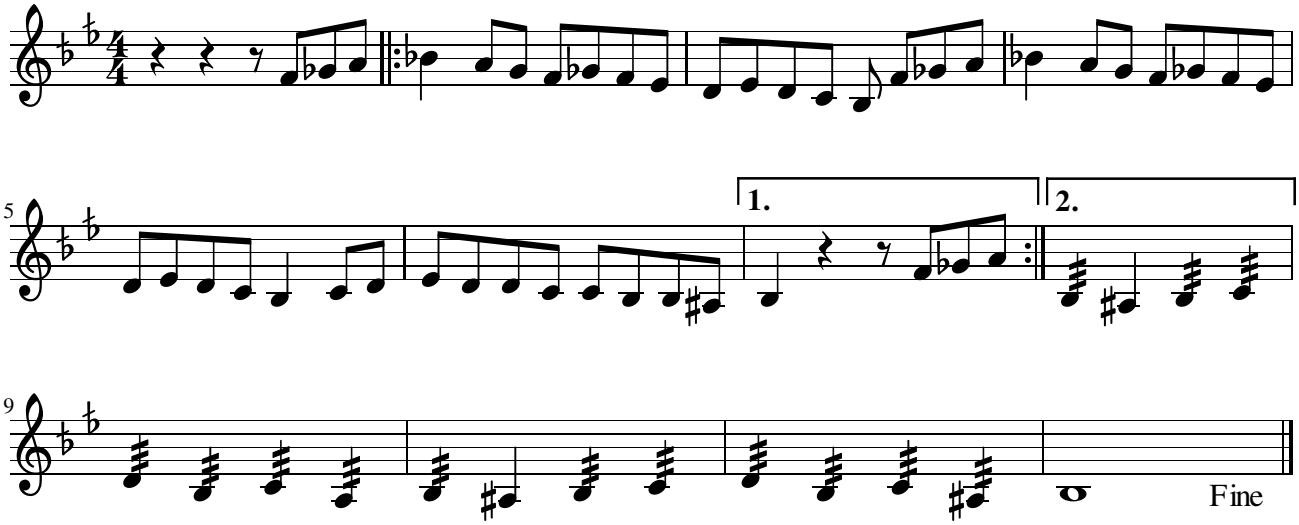
Maqam Bastanikar
מקאם בסטניקאר

Maqam Bastanikar scale Karar (Tonic) Si ♭ R'amaz ("Dominant") Re
First and 2nd position



Intervals between the notes
מרווחים בין הצלילים

Traditional Dulab Bastanikar
דולב בסטניקאר



Donkey Tour In Mitzpe Hoshaaya

טיול חמורים במצפה הושעיה

Andante

M.T.

mf

5

9

13

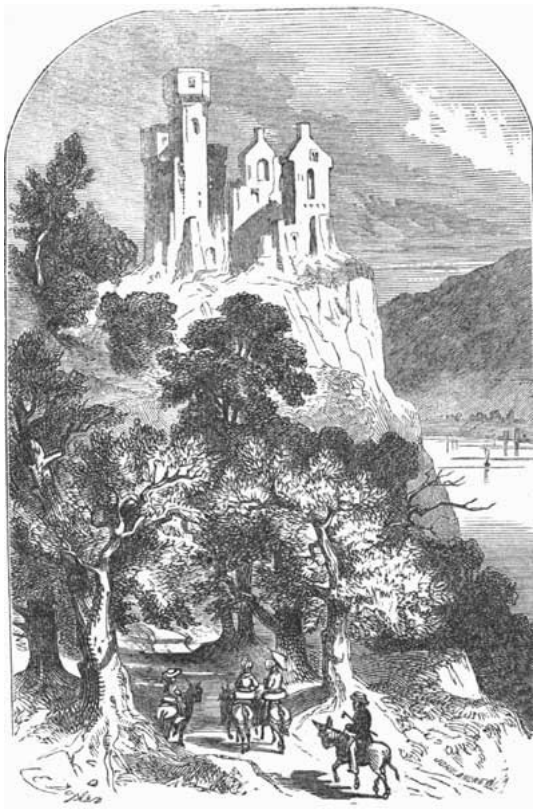
f

17

rit.

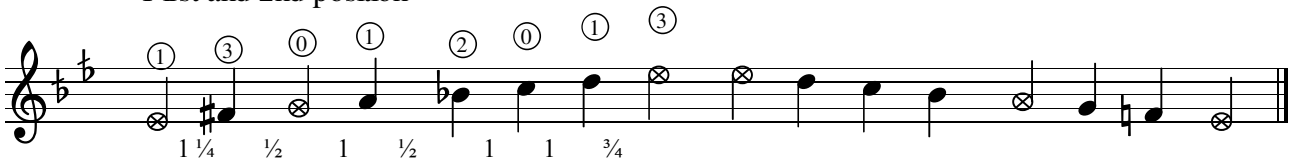
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① ① ① Fine
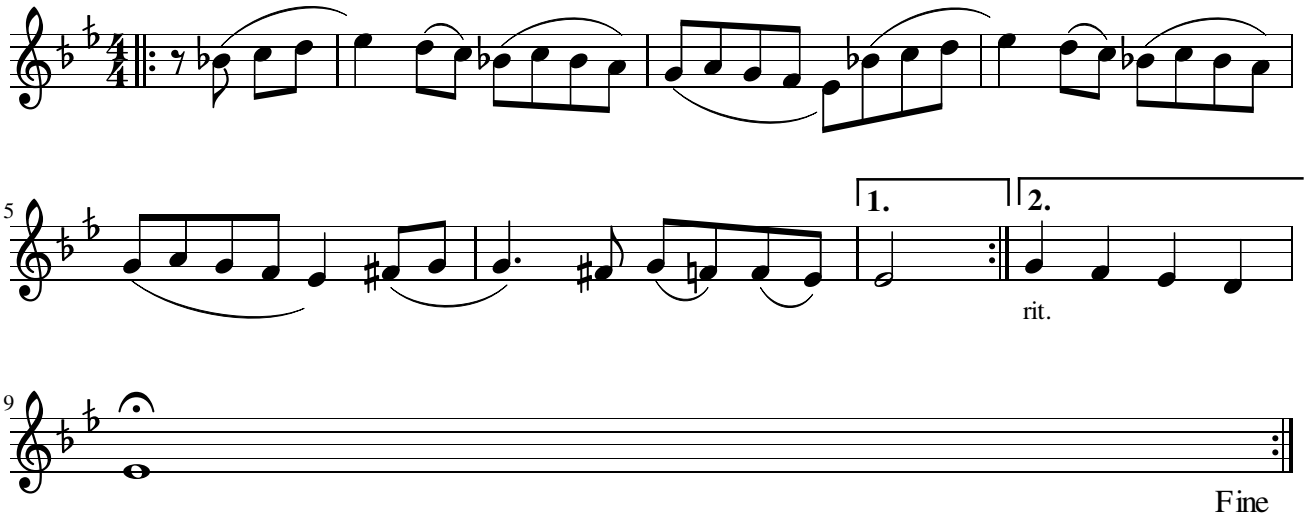


Maqam Mustaar
מקאם מוסטאר

Maqam Mustaar scale Karar (Tonic) Mi♭ , R'amaz ("Dominant") Sol
First and 2nd position
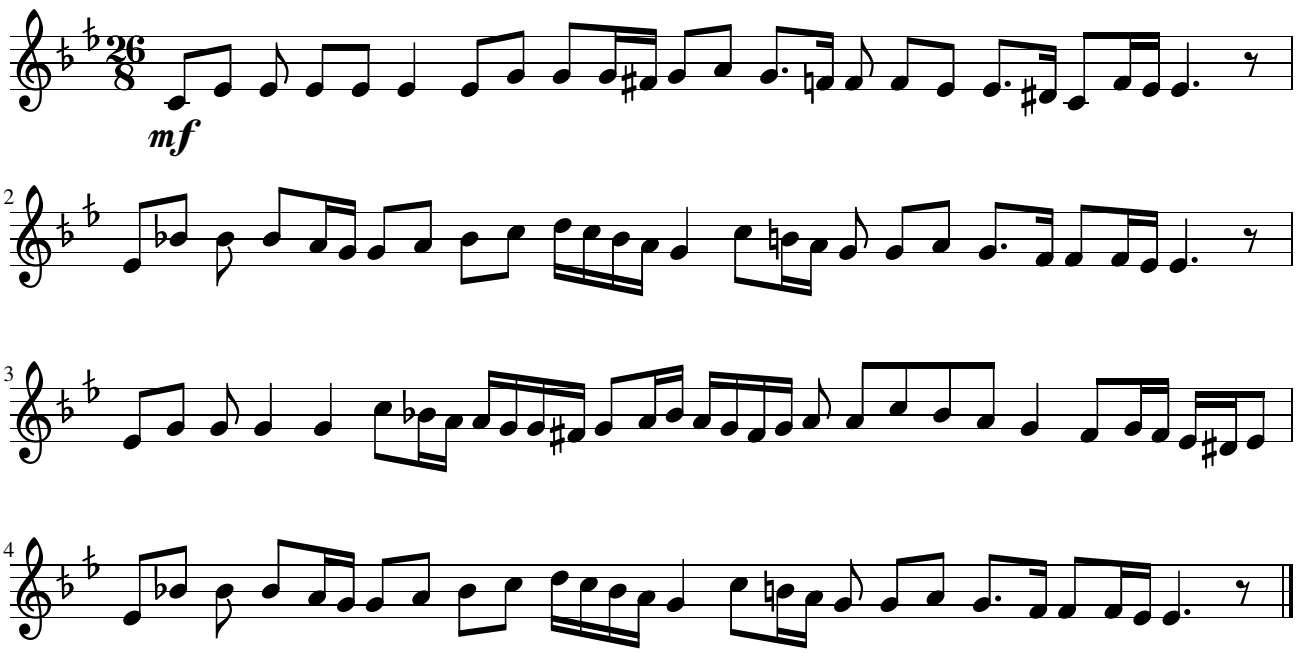


Intervals between the notes
מרווחים בין הצלילים

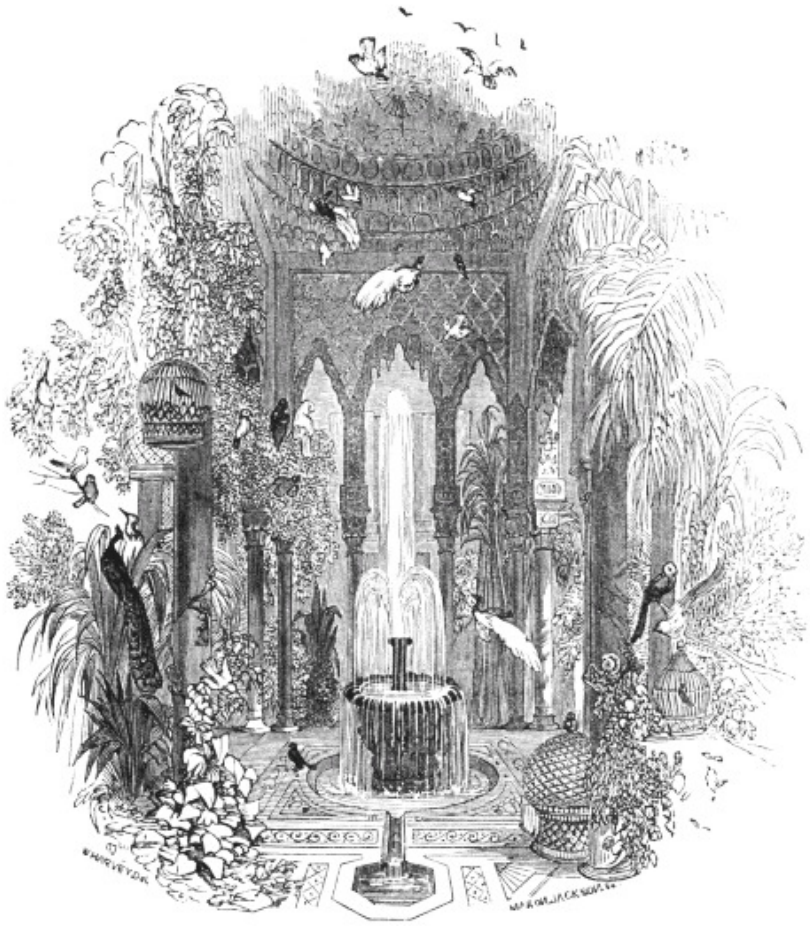
Traditional Dulab Mustaar
דולב מוסטאר



Ilahi - Her Sep Teravit Taati (Turish)
אילהיה מוסטאר - תורכיה

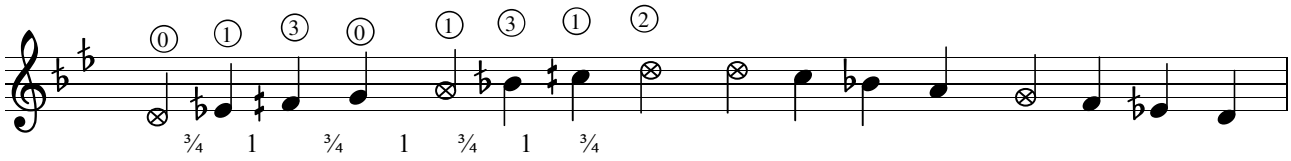
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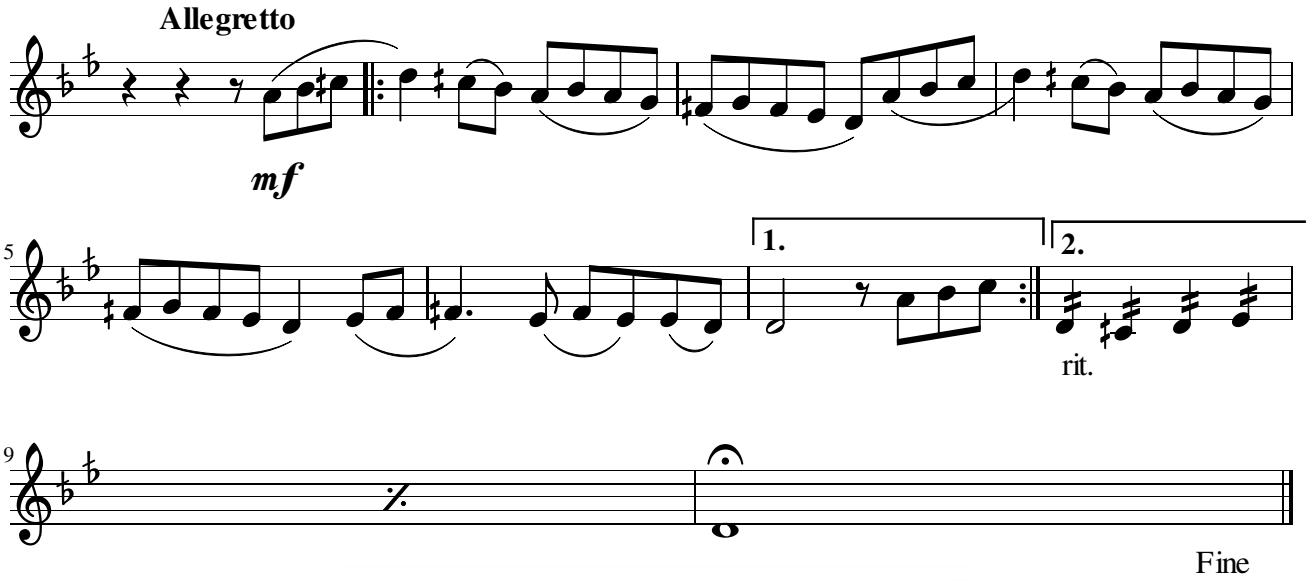
Maqam Sika Baladi Re
מקאם סיקה בלדי רה

Maqam Sika Baladi Re scale Karar (Tonic) Re, R'amaz ("Dominant") La



Intervals between the notes
מרווחים בין הצלילים

Traditional Dulab Sika Baladi
דולב סיקה בלדי



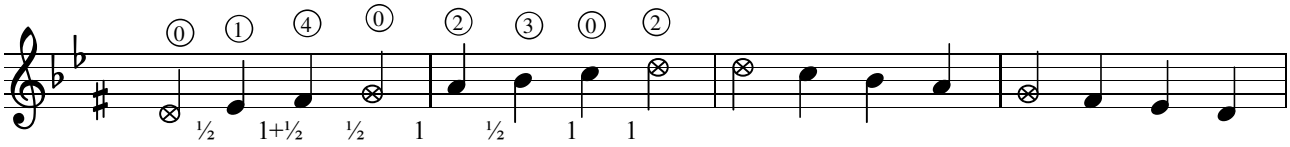




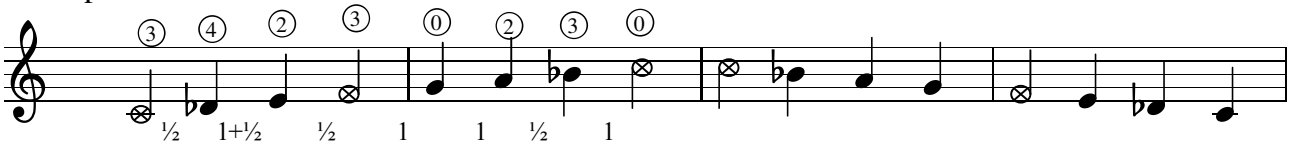
Nazareth

Maqam Hijaz
מקאם חיג'ז

Maqam Hijaz Re scale Karar (Tonic) Re, R'amaz ("Dominant") Sol / Hijaz + Nahawand Sol
First position

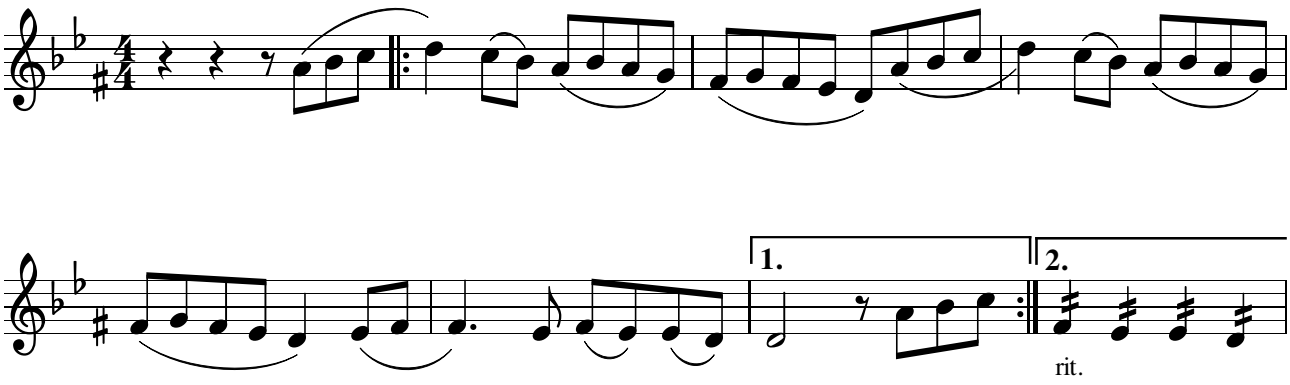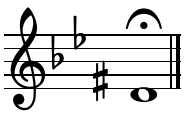


Maqam Zanjaran scale Karar (Tonic) Do, R'amaz ("Dominant") Fa / Hijaz Do + Ajam Fa
First position



Intervals between the notes
מרווחים בין הצלילים

Traditional Dulab Hijaz
דולב חיג'ז
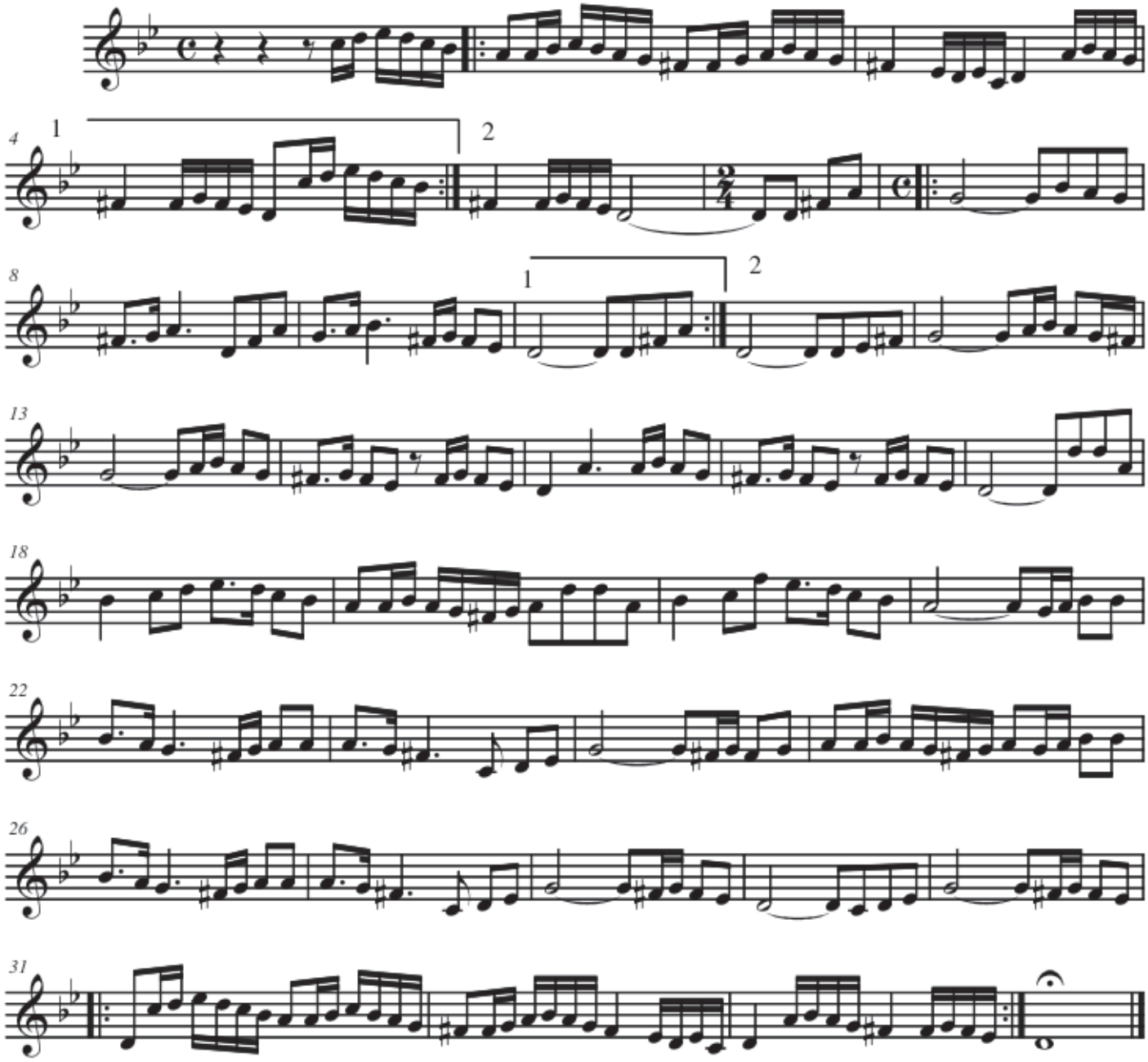




Fine

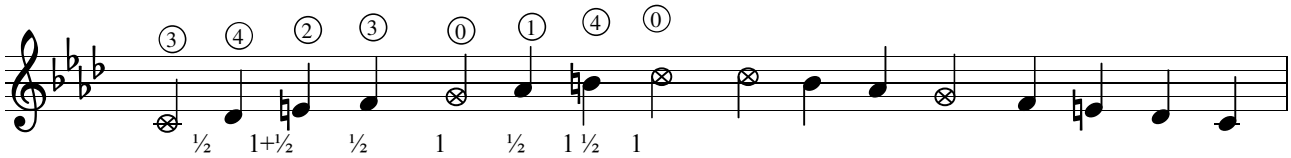
Deledivane

Persian

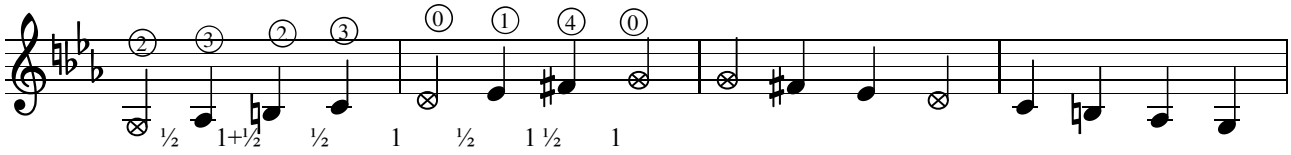


Maqam Hijaz Kar
מקאם חיג'ז קאר

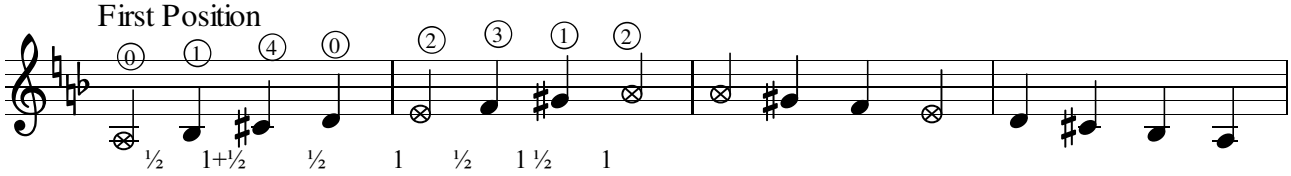
Hijaz Kar scale, Karar (Tonic) Do, R'amaz ("Dominant") Sol / Hijaz Do + Hijaz Sol
First Position



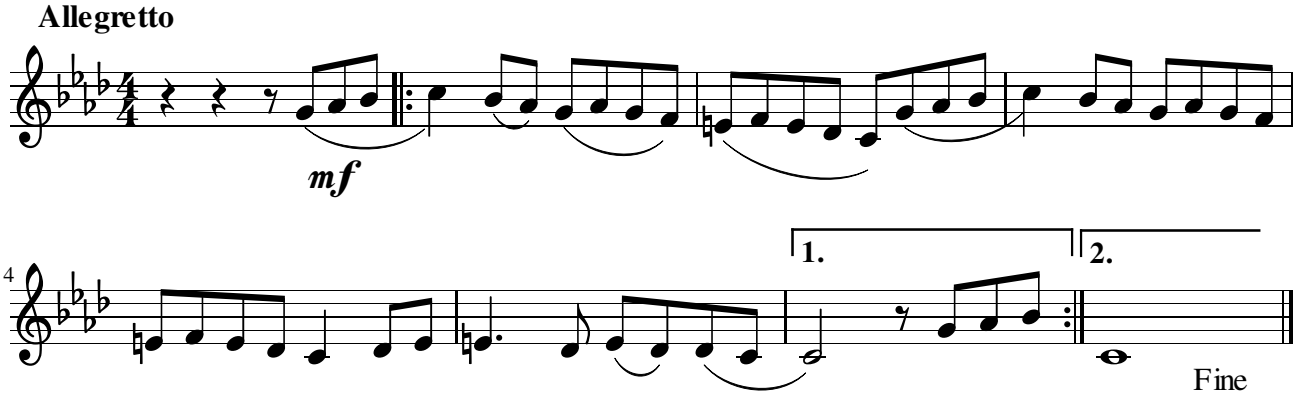
Shad Araban - (Hijaz Kar al Sol) Karar Sol , R'amaz Re / Hijaz Sol + Hijaz Re
First Position



Suzidil - (Hijaz Kar al La) Karar La , R'amaz Mi / Hijaz La + Hijaz Mi
First Position
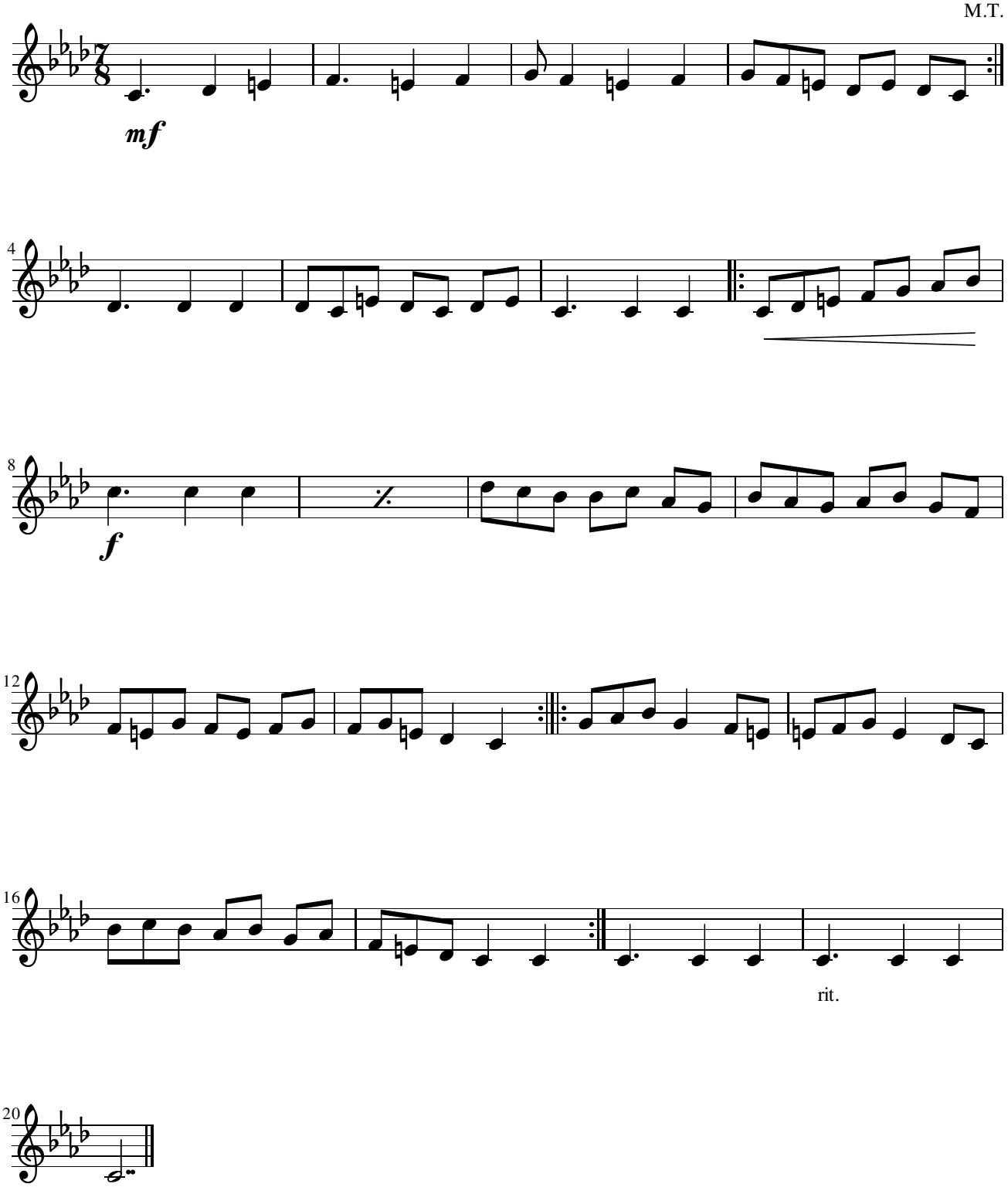


Traditional Dulab Hijaz Kaz
דולב חיג'ז קאר



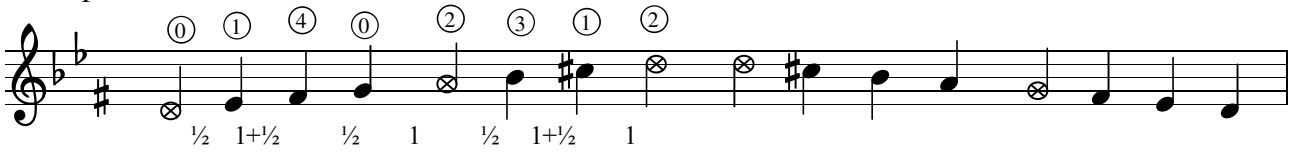
Macedonia - Maqam Hijaz Kar
מקדוניה - חיג'אז קאר

M.T.
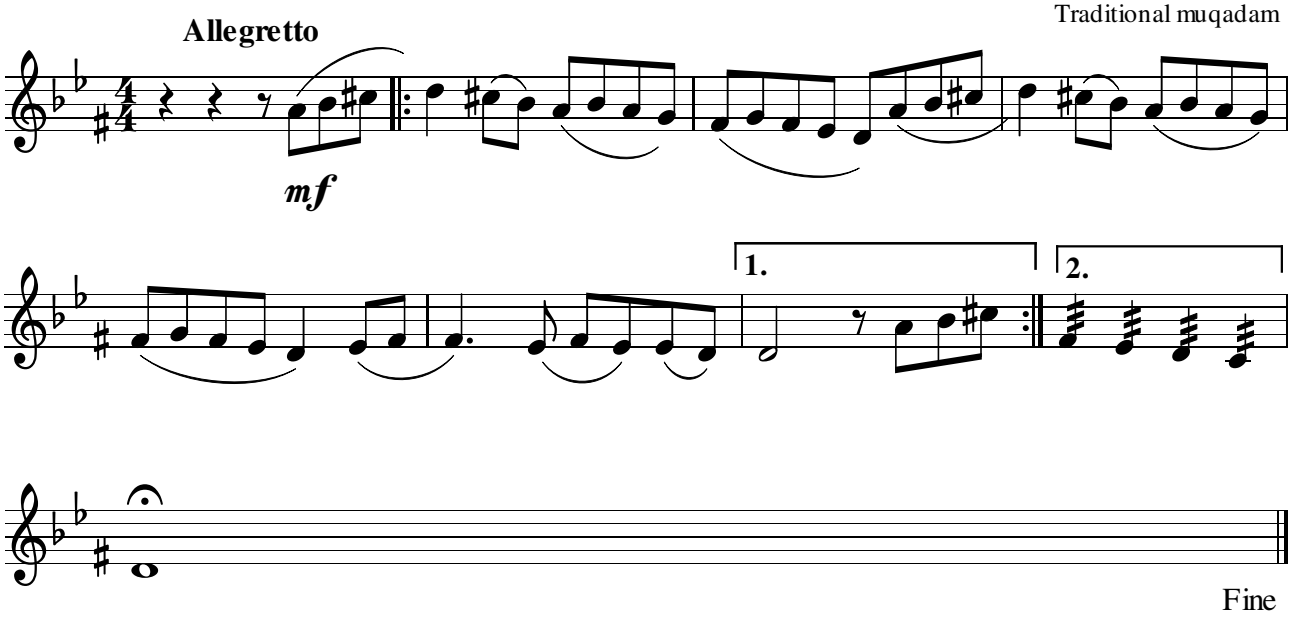


Maqam Shahnaz
מקאם שחנז

Maqam Shahnaz Re Karar (Tonic) Re, R'amaz ("Dominant") La / Hijaz Re + Hijaz La
First position



Traditional Dulab Shahnaz
דולב שחנז



Summer Time

שעון קיץ



Moderato M.T.

mf
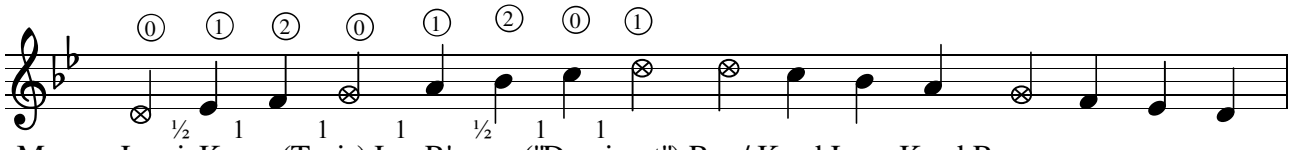
p

mp

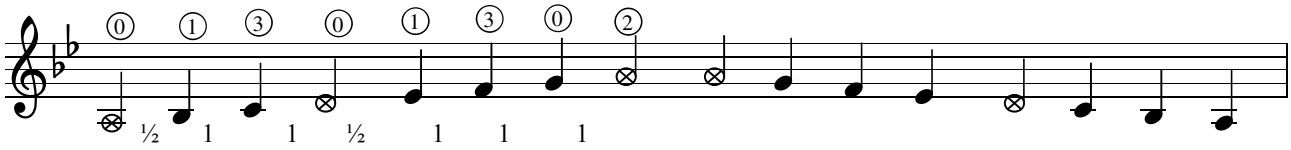
Fine

Maqam Kurd - Modus Phrygian
מקאם כורד - מודוס פריגי

Maqam Kurd scale Karar (Tonic) Re, R'amaz ("Dominant") Sol / Kurd Re + Nahawand Sol
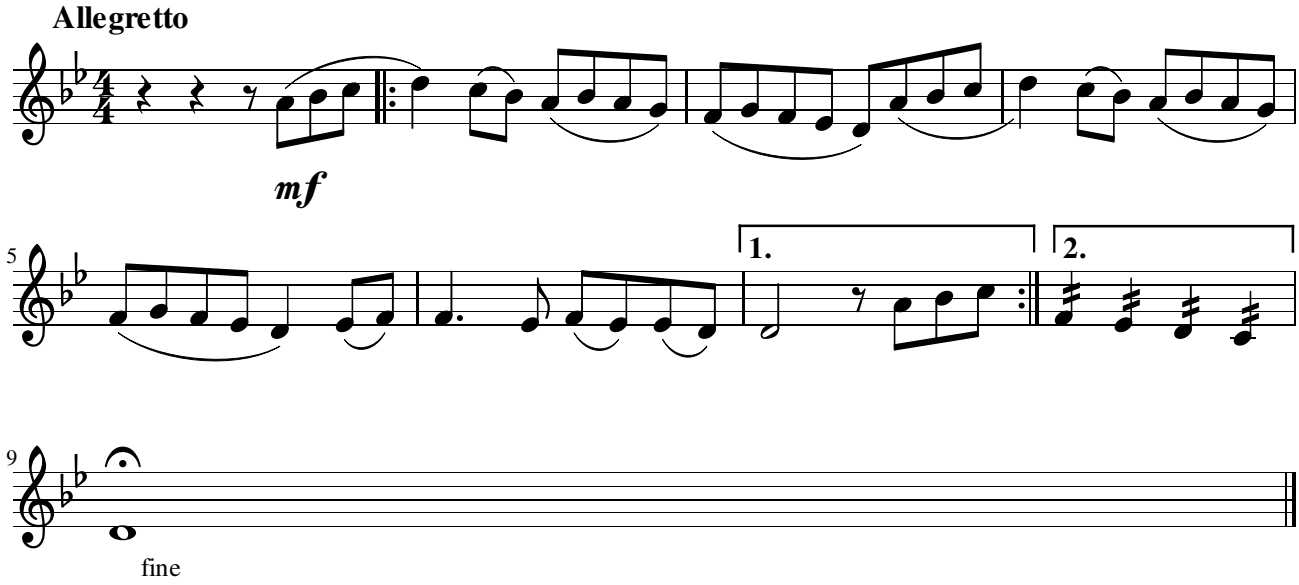


Maqam Lami Karar (Tonic) La, R'amaz ("Dominant") Re / Kurd La + Kurd Re
Modus Lokri



Intervals between the notes
מרווחים בין הצלילים

Traditional Dulab Kurd
דולב כורד



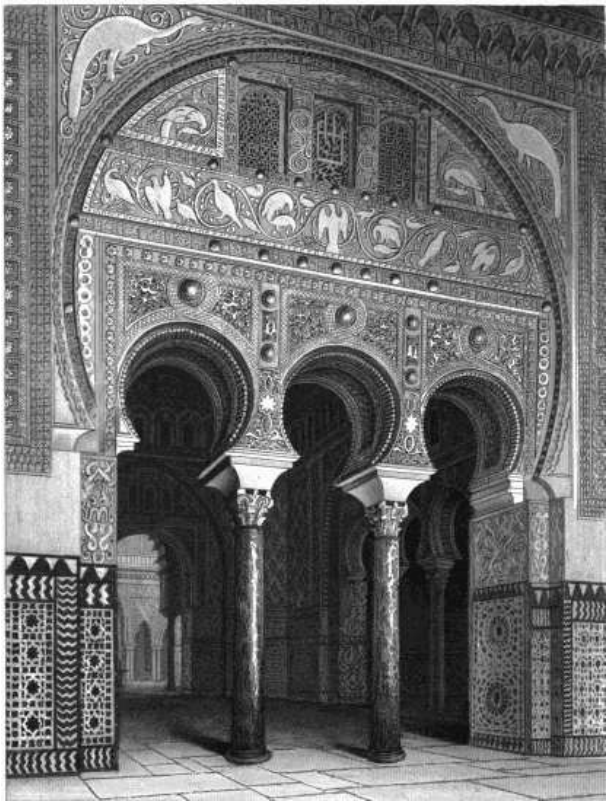
Alhambra
אלהמברה

Moderato M.T.

mf

1. 2.

Fine

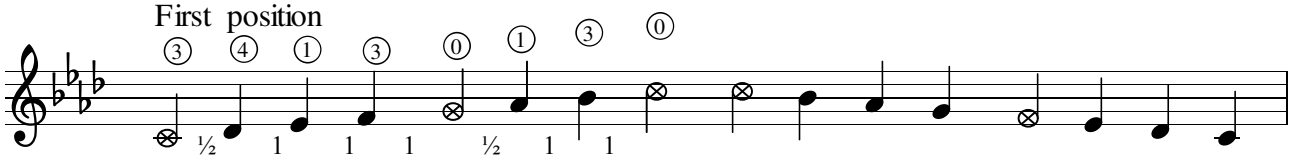


Maqam Hijaz Kar Kurd - Modus Phrygian

מקאם חיג'אז קאר - מודוס פריגי על דו

Maqam Kurd scale Karar (Tonic) Do, R'amaz ("Dominant" Sol)

First position
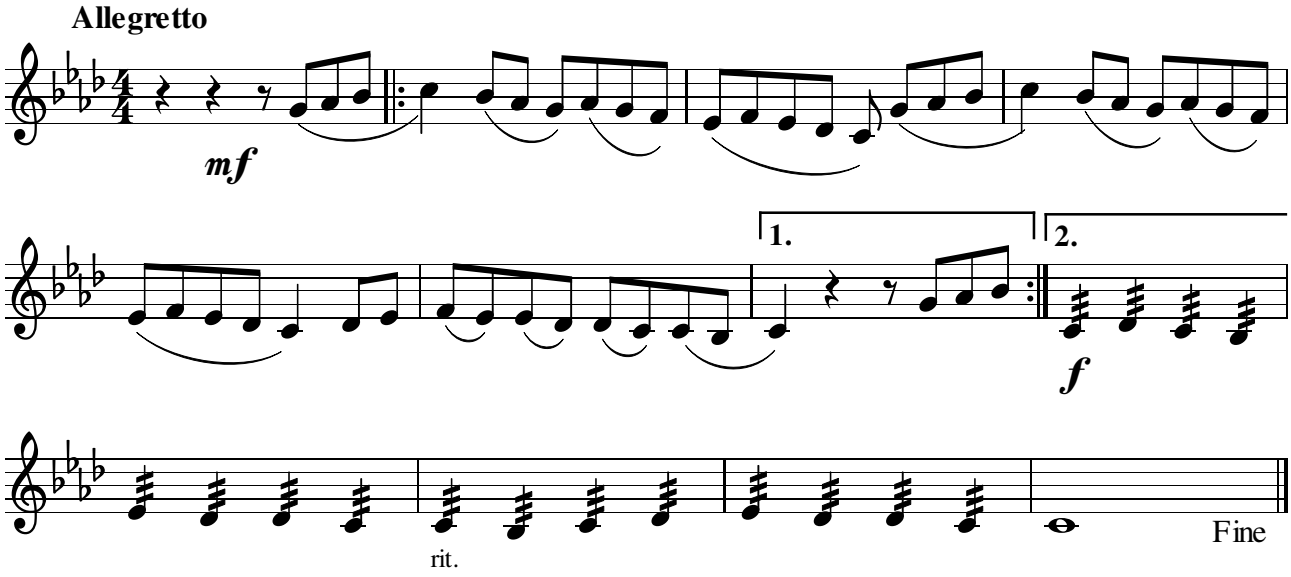


Intervals between the notes

מרווחים בין הצלילים
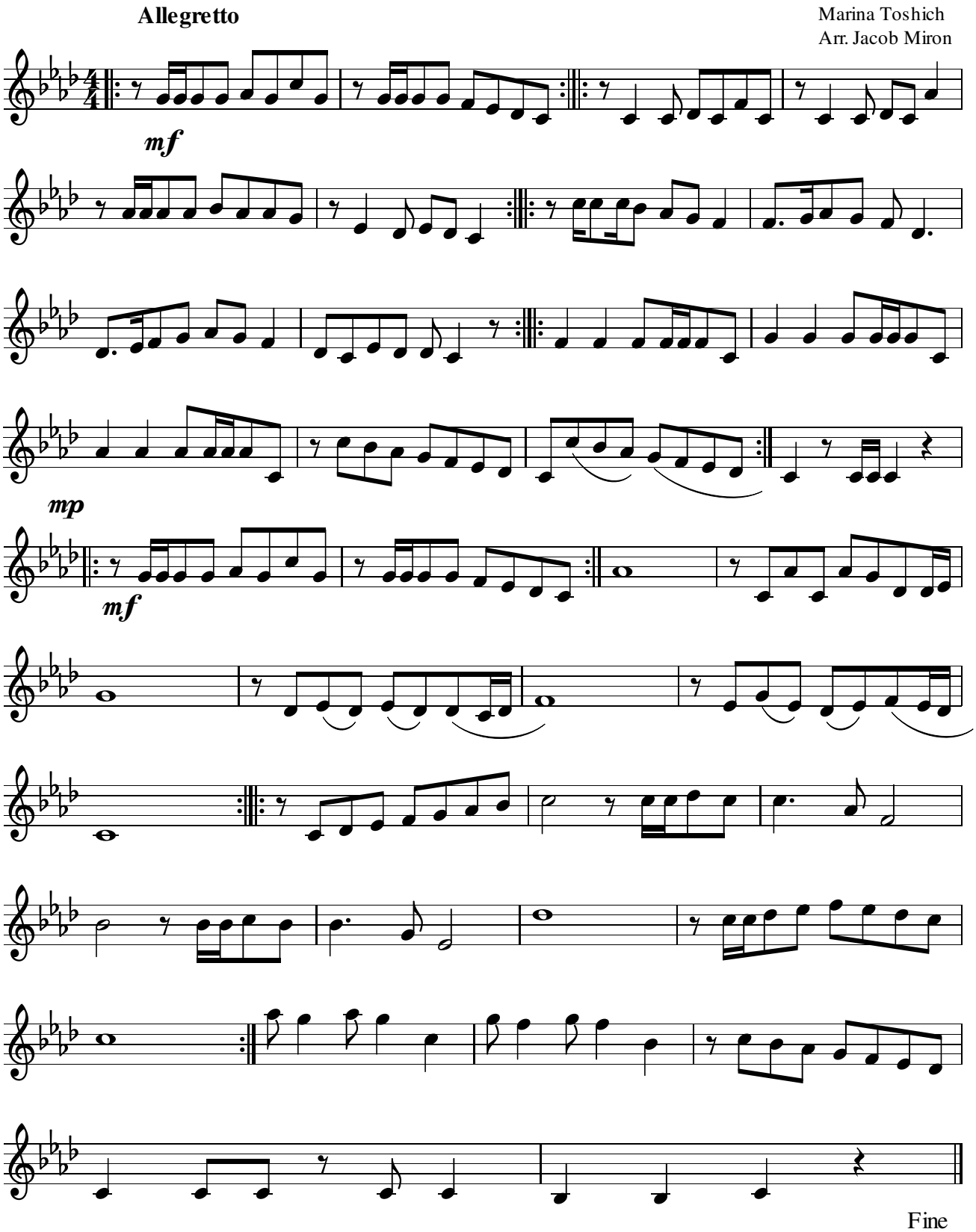
Traditional Dulab Hijaz Kar Kurd

דולב חיג'ז קאר כורד



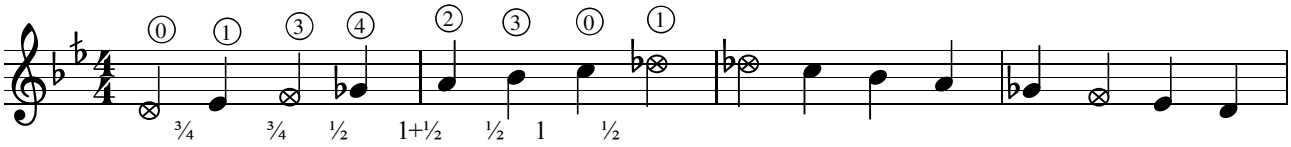
Tango Pomela - Maqam Hijaz Kar Kurd

טנגו פומלה - מקאם חיג'ז קאר כורד



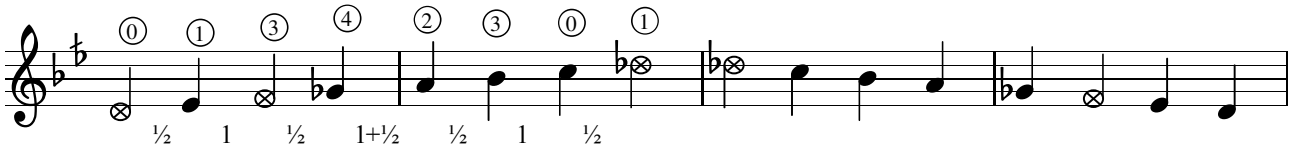
Maqam Saba
מקאם סאבא

Maqam Saba scale Karar (Tonic) Re, R'amaz ("Dominant") Fa
First position
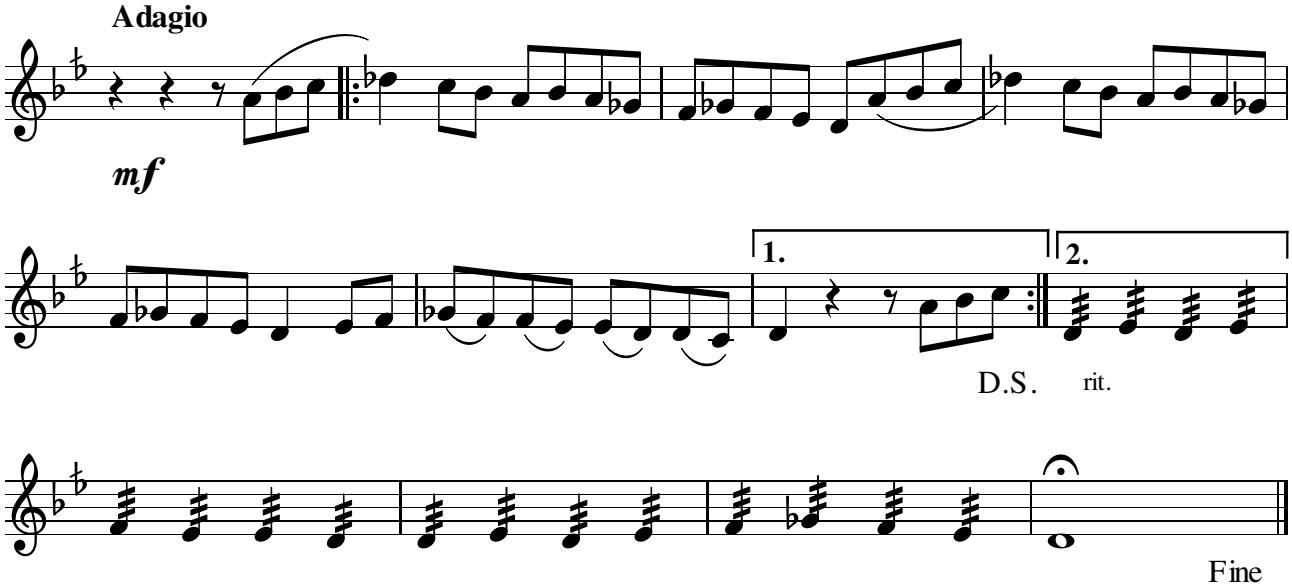


Intervals between the notes
מרווחים בין הצלילים

Maqam Saba Zamzama scale Karar (Tonic) Re, R'amaz ("Dominant") Fa
First position



Intervals between the notes
מרווחים בין הצלילים

Traditional Dulab Saba
דולב סאבא



Grandpa Blues
סבא בלוז

Andante

M.T.

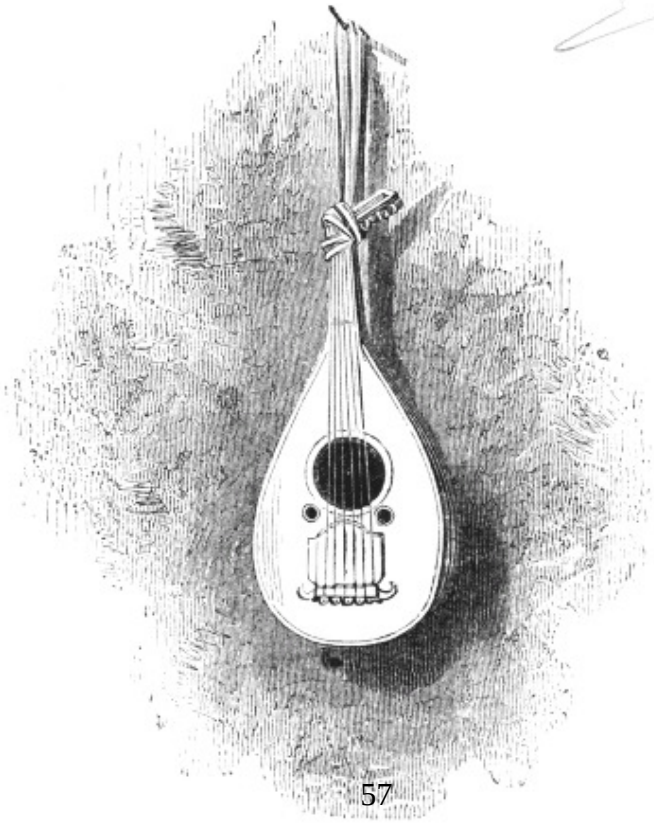
mf

f

mf

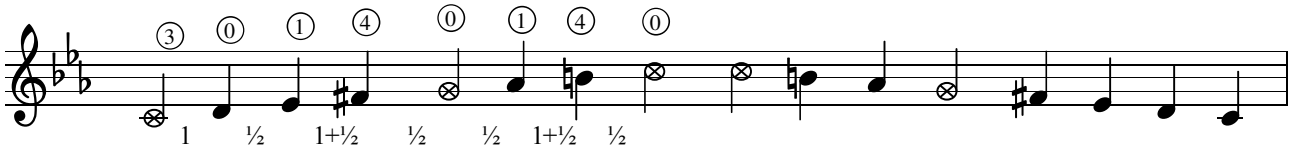
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Fine

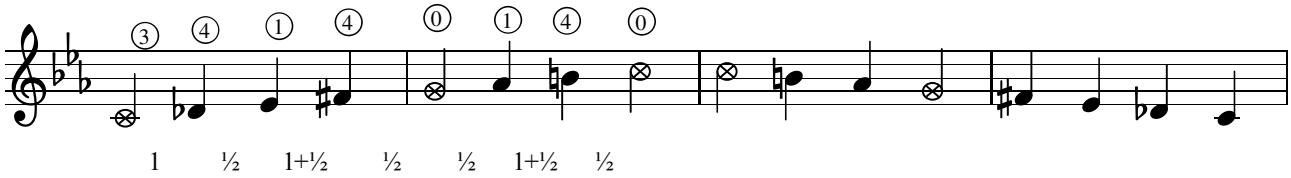


Maqam Nawa Athar
מקאם נאווה אטר

Maqam Nawa Athar- Karar (Tonic) Do, R'amaz ("Dominant") / Sol Nawa Athar Do + Hijaz Sol
First Position
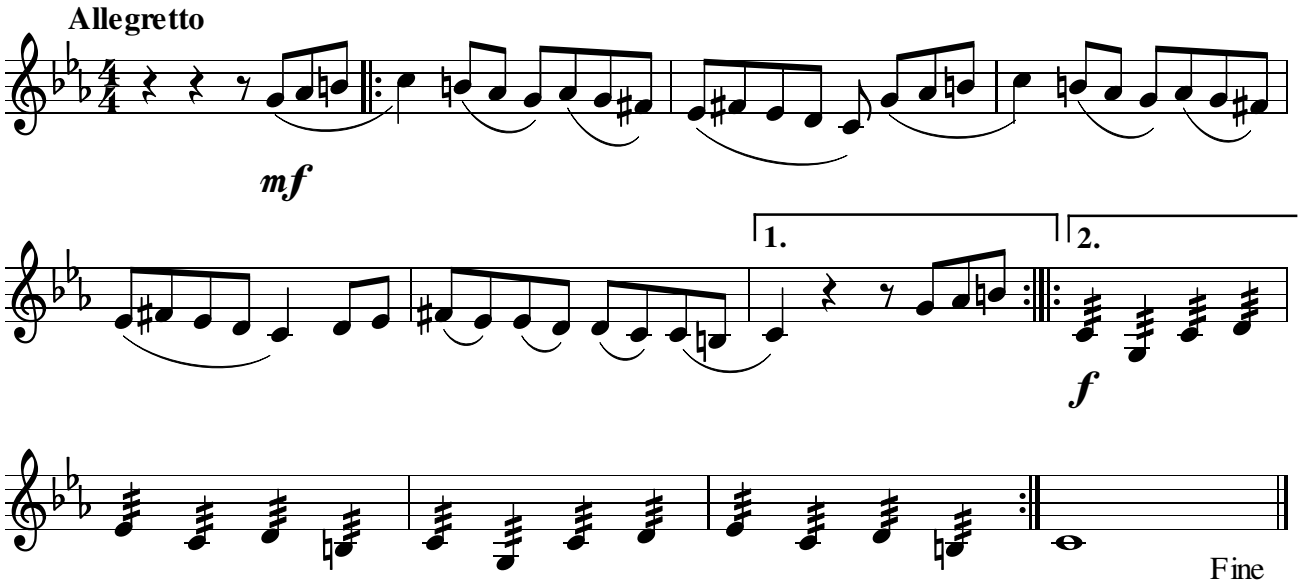


Maqam Athar Kurd - Karar (Tonic) Do, Ramaz ("Dominant") Sol



Intervals between the notes
מרווחים בין הצלילים

Traditional Dulab Nawa Athar
דולב נאווה אטר



Mount Tabor In Summer - Maqam Nawa Athar

קיץ על הר תבור - מקאם נאווה אטר

M.T.

mf

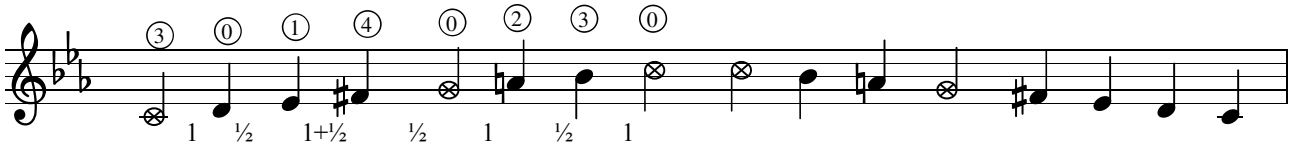
rit.

Fine



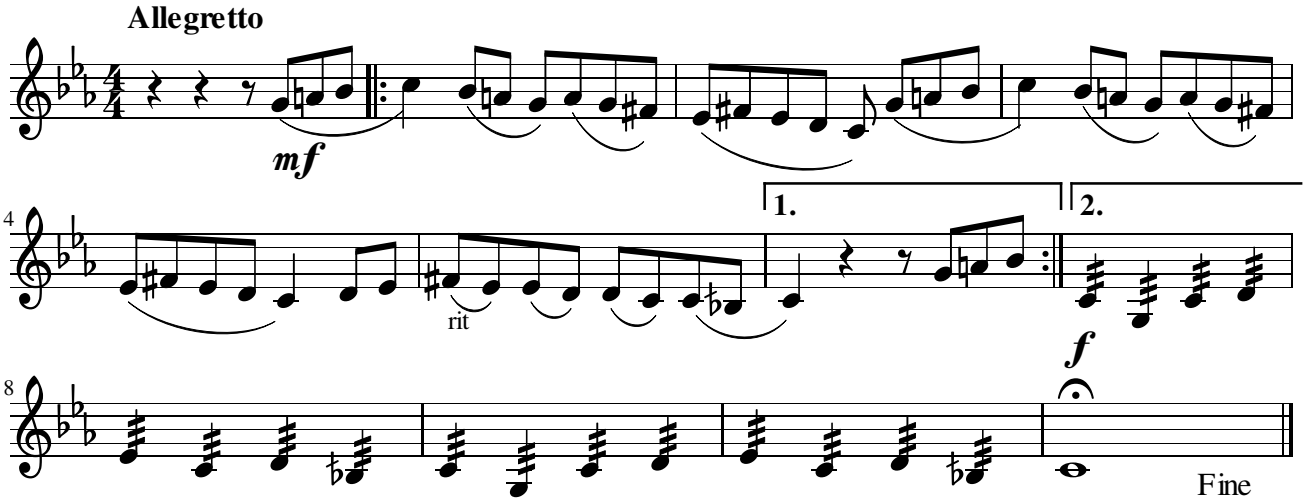
Maqam Nakriz
מקאם נקריז

Maqam Nakriz, Karar (tonic) Do, Ramaz ("dominant") Sol / Nawa Athar Do + Nahawand Sol
First position
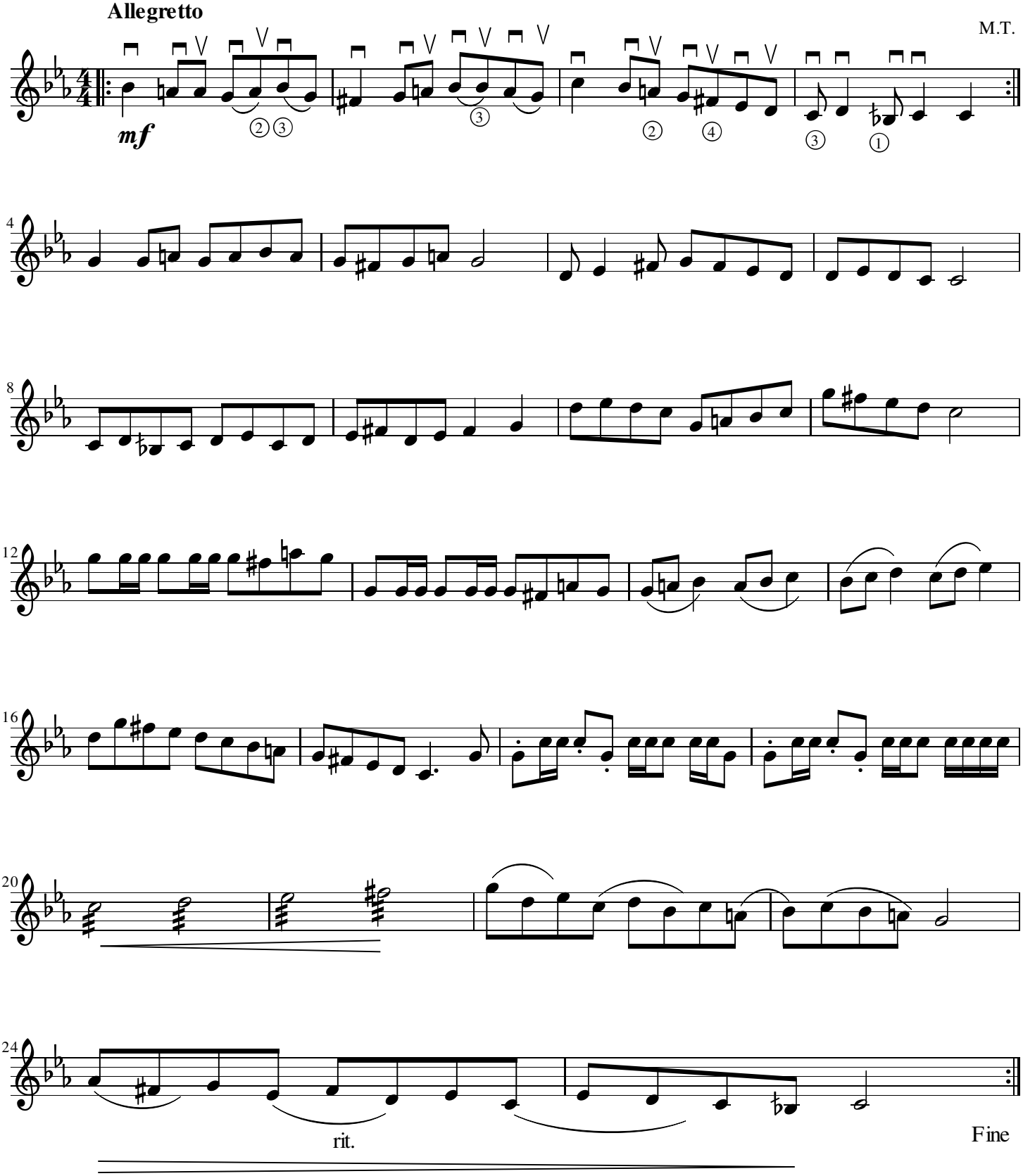


Intervals between the notes
מרווחים בין הצלילים

Traditional Dulab Nakriz
דולב נקריז



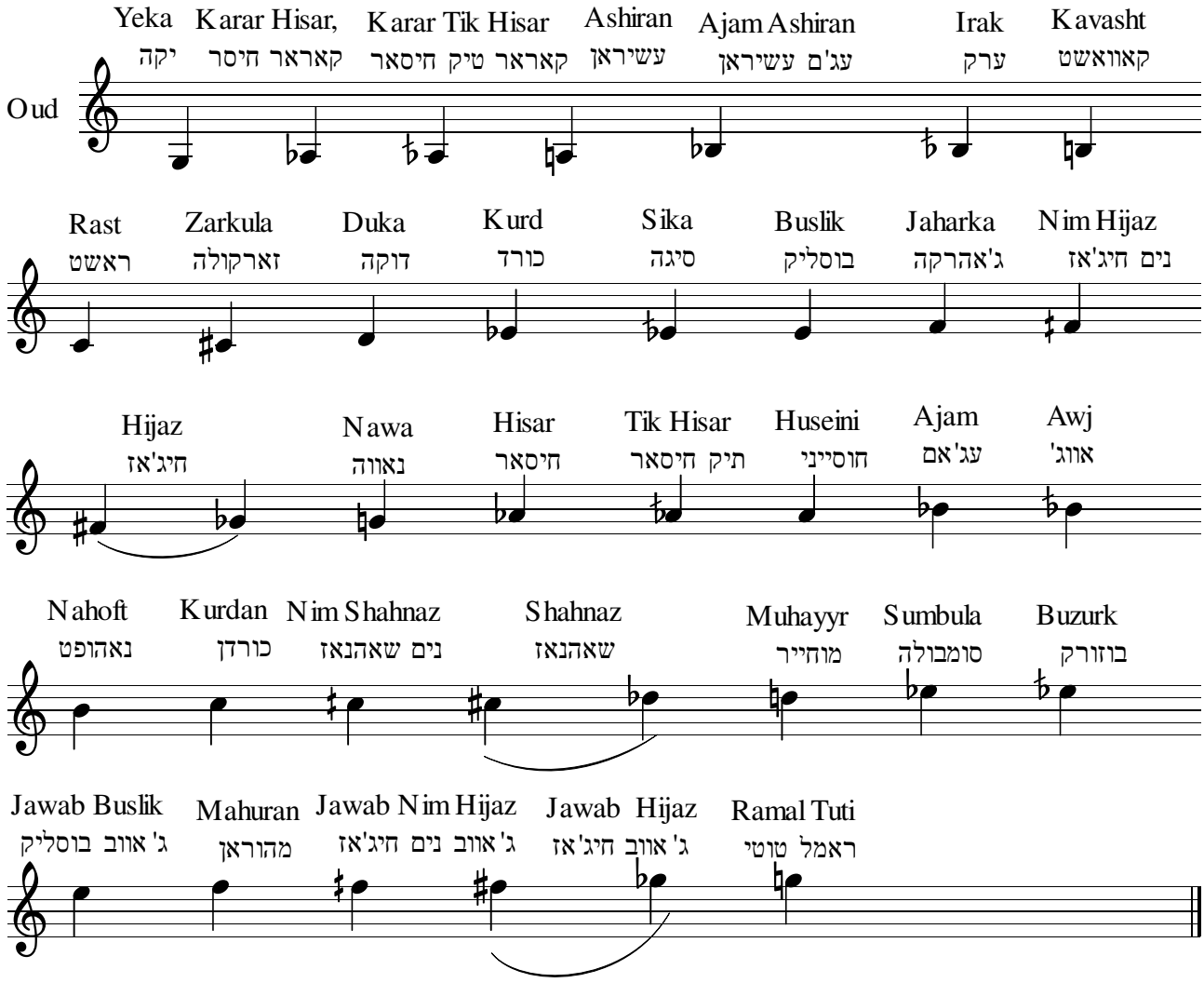
Mount Tabor in Spring

אביב על הר תבור - מקאם נקריז



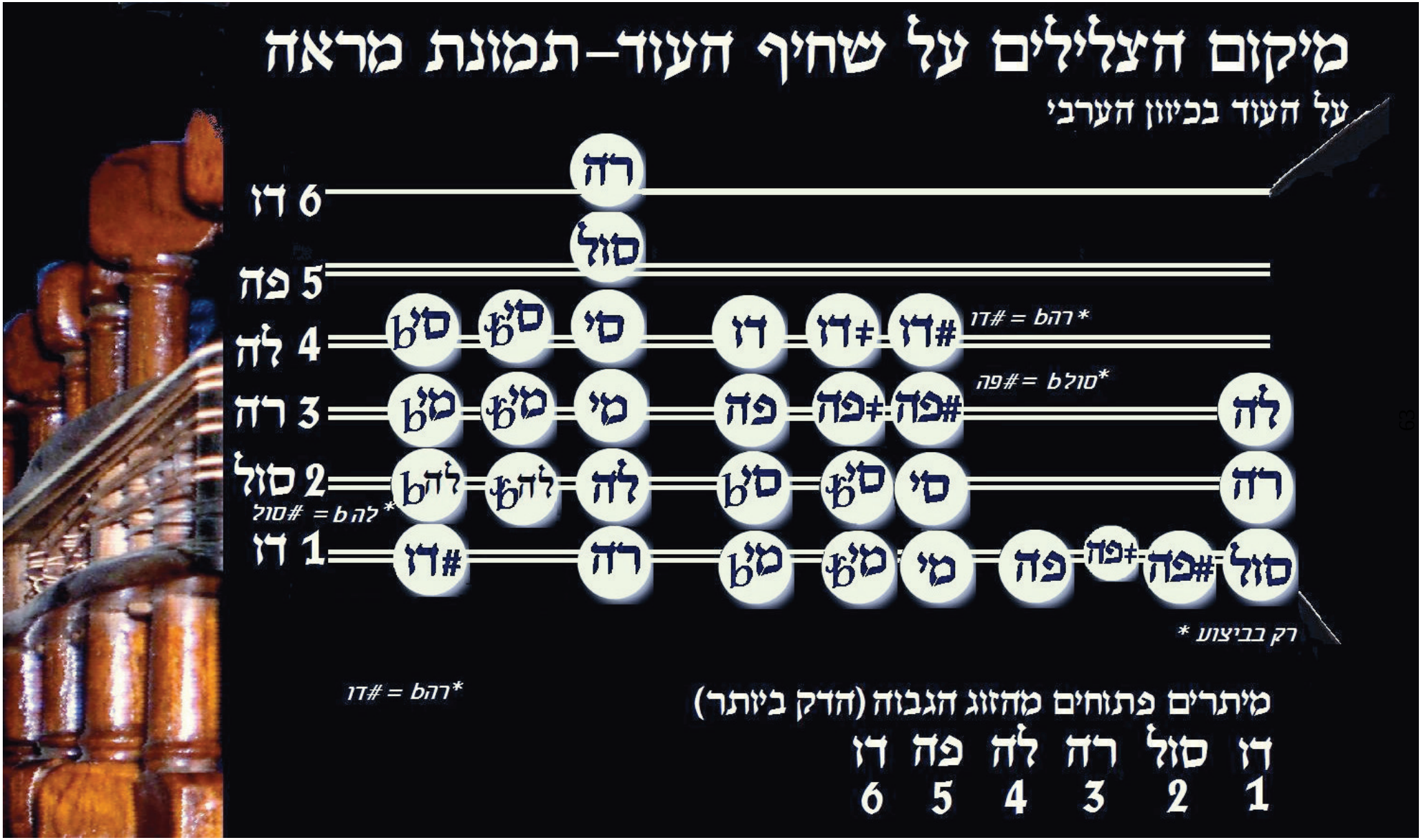
Ancient Note Names

שמות קדומים לצלילים במזרח



מיקום הצלילים על שחיף העוד–תמונת מראה

על העוד בכיוון הערבי



*♭רה = #דו

מיתרים פתוחים מחזוג הגבוה (חדק ביותר)

דו	סול	רה	לה	פה	דו
1	2	3	4	5	6
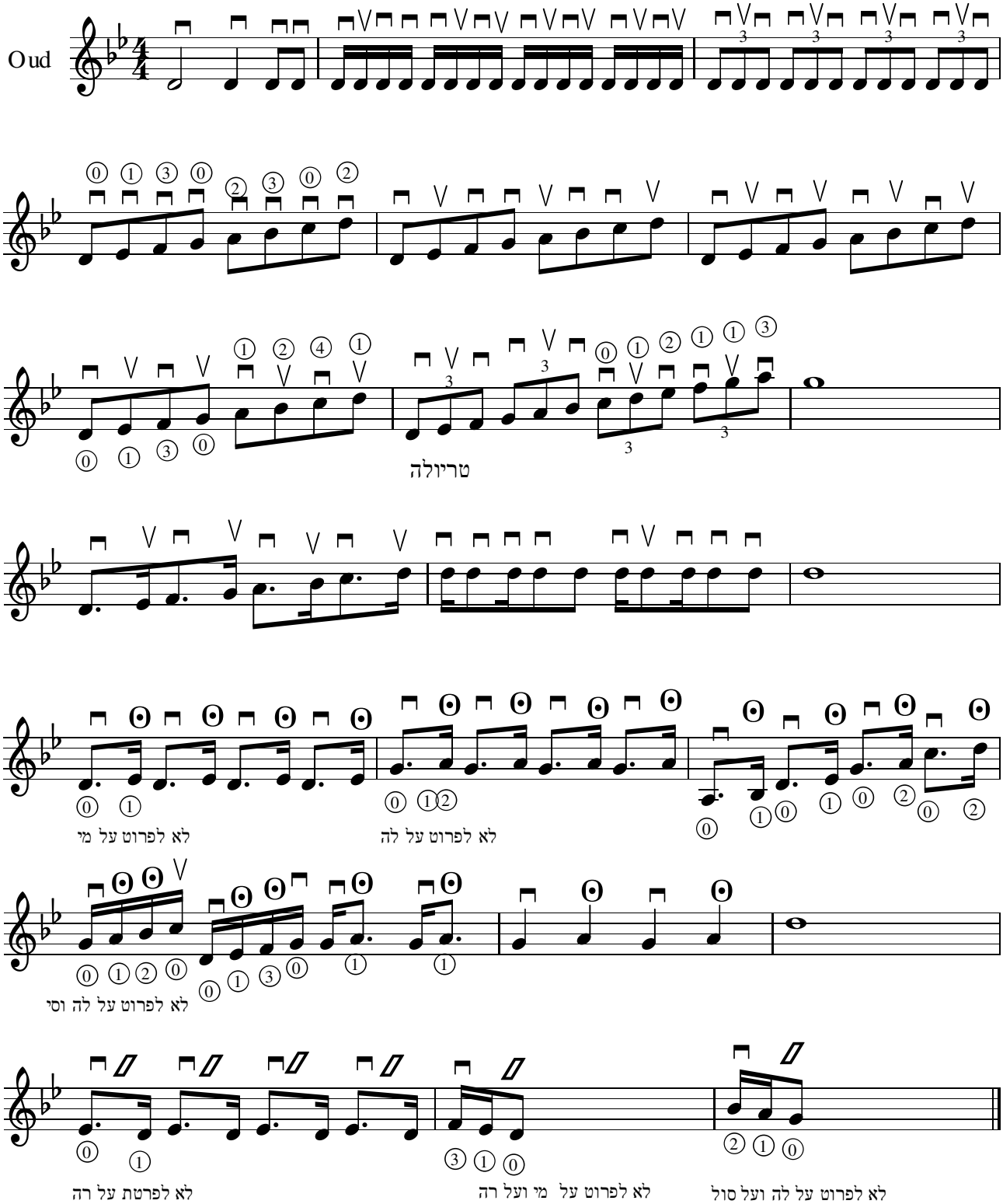
Plucking - אפשרויות הפריטה

⊓ Down - פריטה למטה

∨ Up - פריטה למעלה

Pul Off - צביטה

Hammer - פטיש
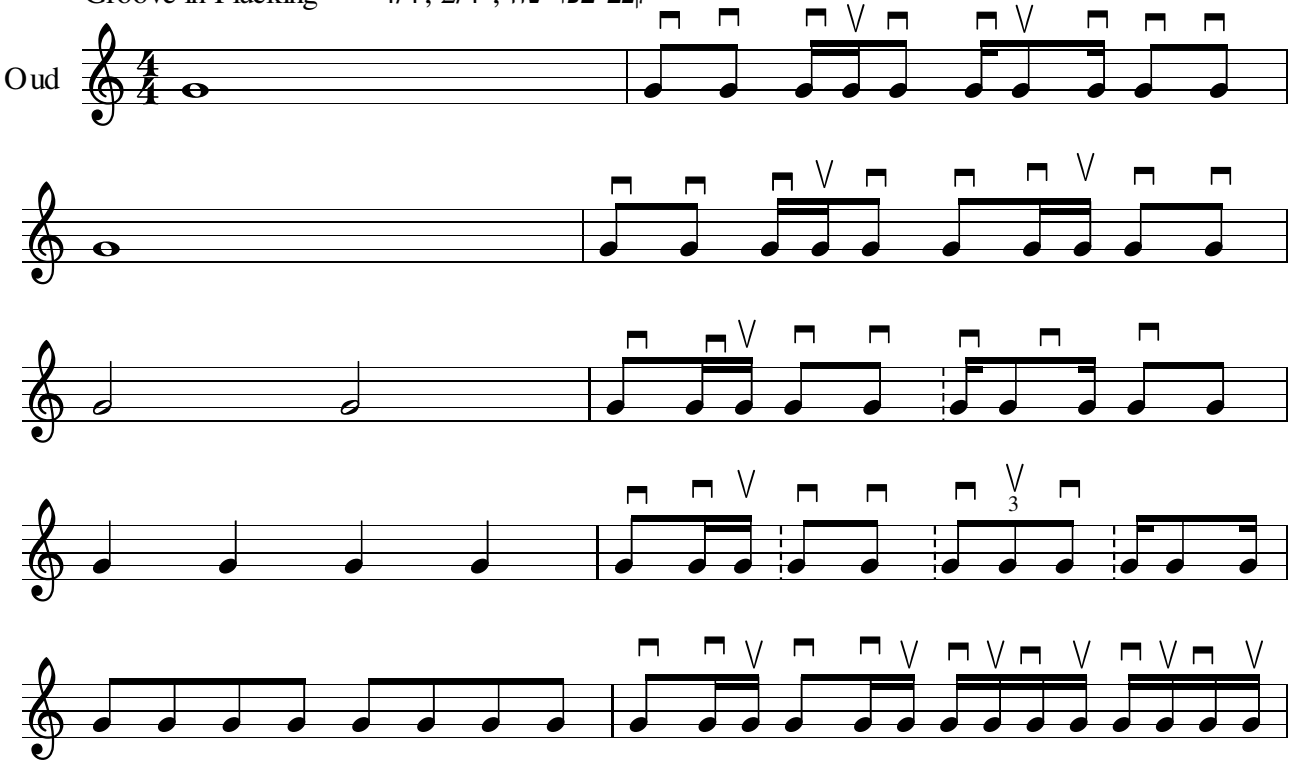


The Key to Groove in Plucking מפתח לקצב בפריטה

What you see in the left measure - Play as in the right measure
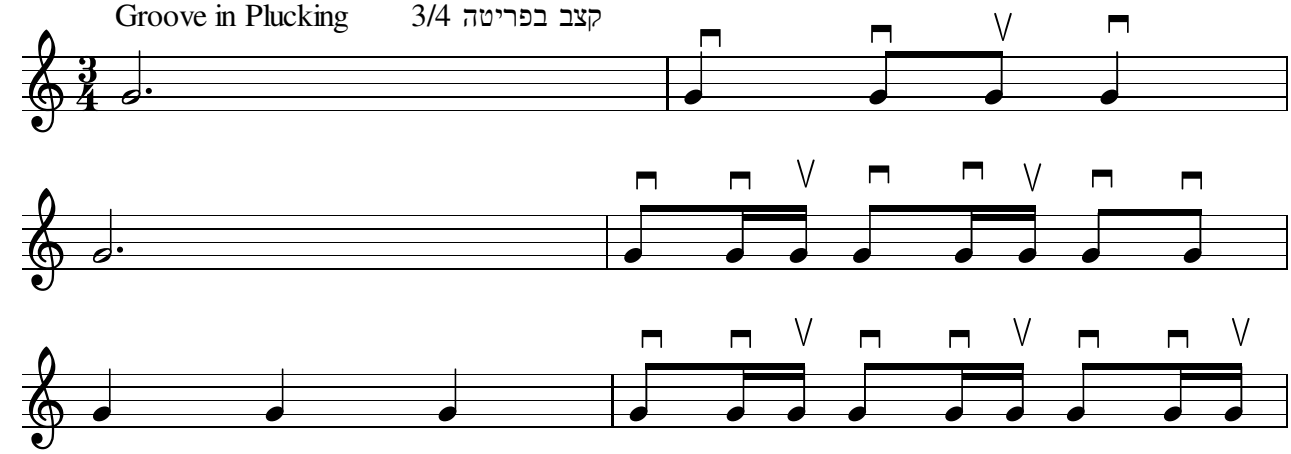
מה שרשום בתיבה השמאלית - נגן כמו בתיבה הימנית

Groove in Plucking 4/4 , 2/4 , קצב בפריטה

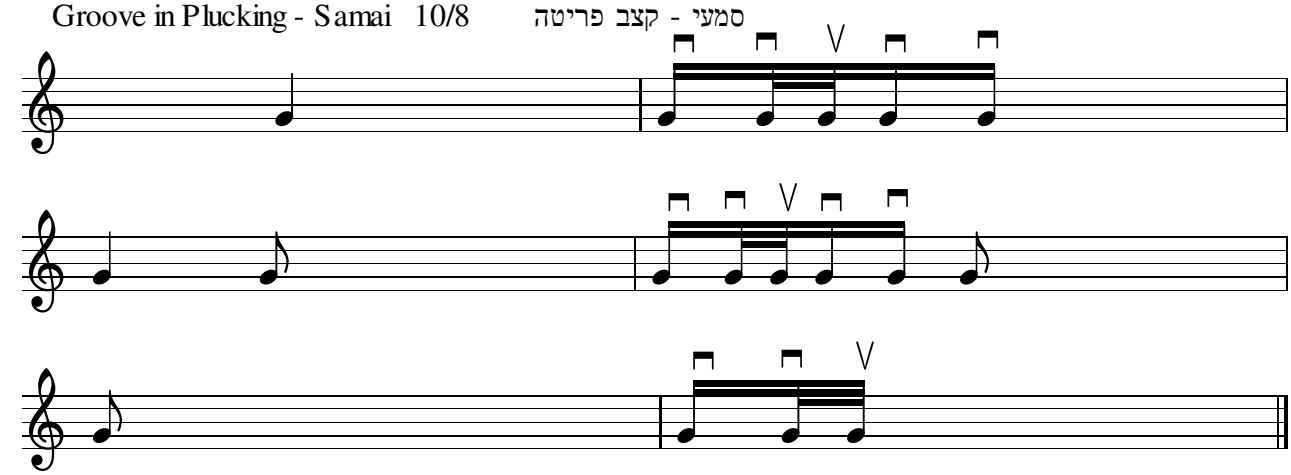
Oud



Groove in Plucking 3/4 קצב בפריטה



Groove in Plucking - Samai 10/8 סמעי - קצב פריטה
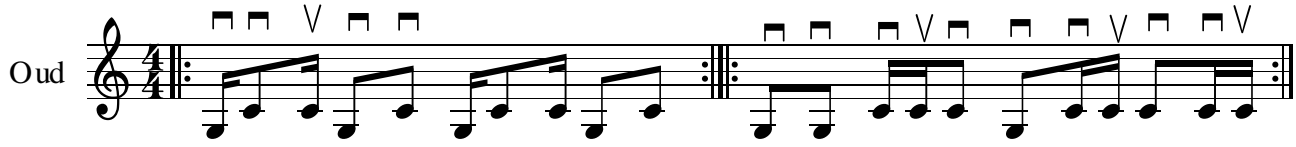


Rhythmic Accompaniament for Do (C) Tonic

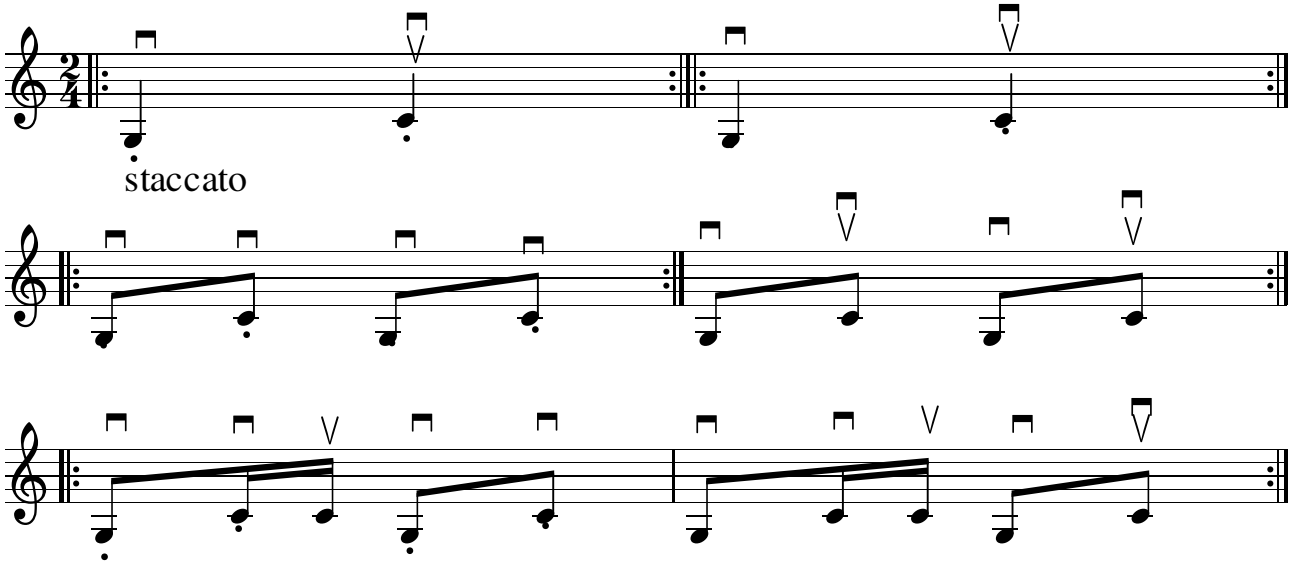
וליווי קצבי - קרר דו

Nahawand, Rast, Ajam, Hijaz Kar, HIjaz Kar Kurd, Nawa Athar,

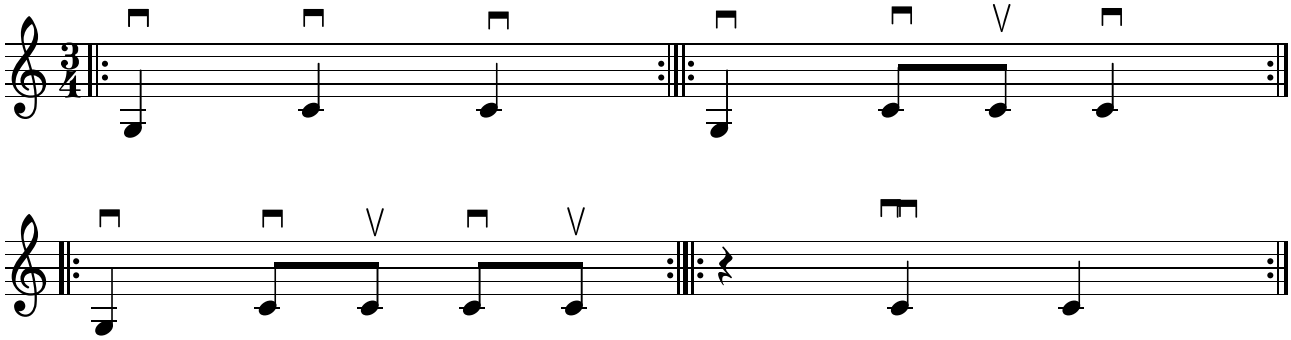
Rhytmic acc Maxum & Masmoodi 4/4 - ליווי קצבי מקסום & מסמודי



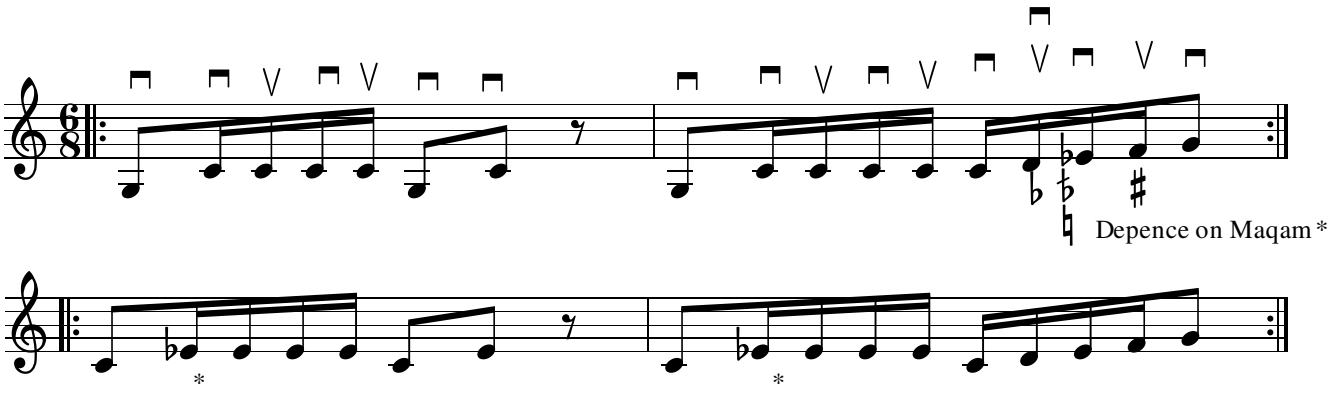
Rhytmic acc. In Longa - ליווי קצבי ב2/4 לונגה



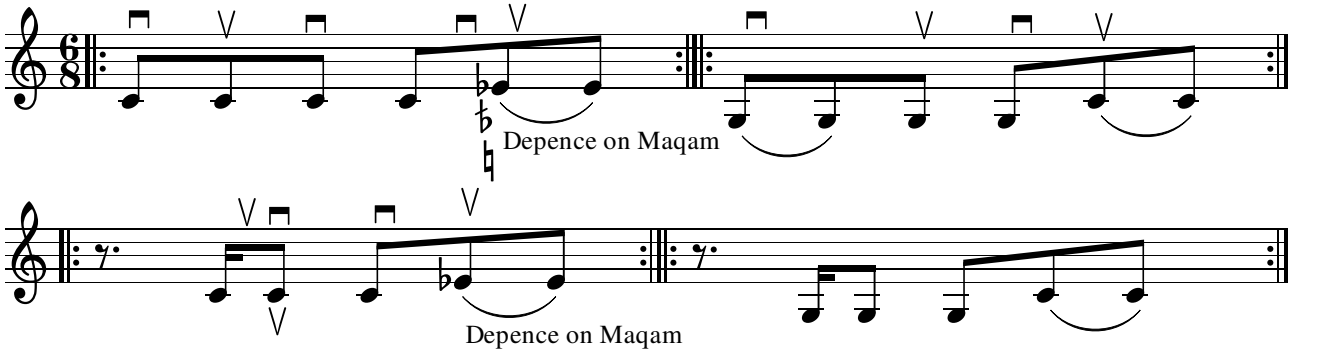
Rhytmic acc. In Waltz - ליווי קצבי ב3/4 ואלס



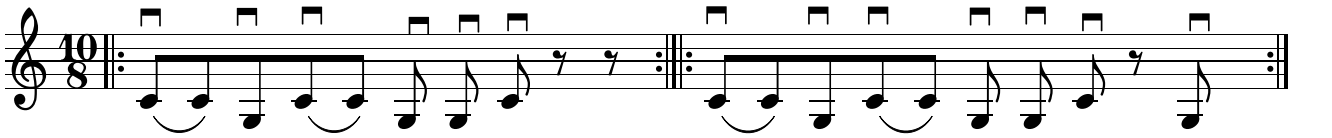
Rhytmic acc. In Persian ליווי קצבי ב6/8 פרסי



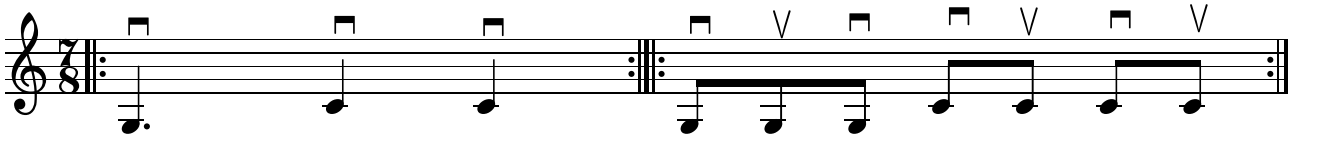
Rhytmic acc.In Maroccan Insraf ליווי ב6/8 מרוקאי - אינסרף



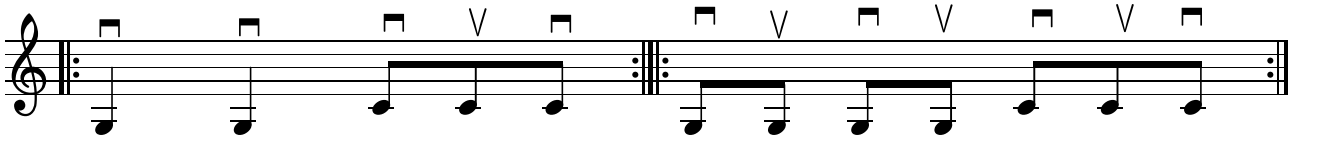
Rhytmic acc. In Samai - ליווי קצבי ב10/8 סמעי



Rhytmic acc. Balkani ליווי קצבי ב7/8 בלקאני



Rhytmic acc. Turki- Mandira - ליווי קצבי ב7/8 תורכי מנדירה
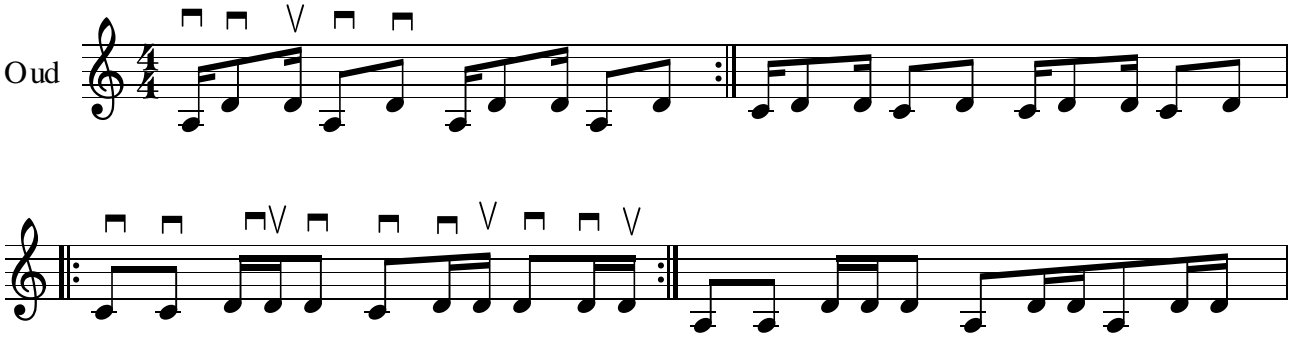


Rhythmic Accompaniament for Re (D) Tonic

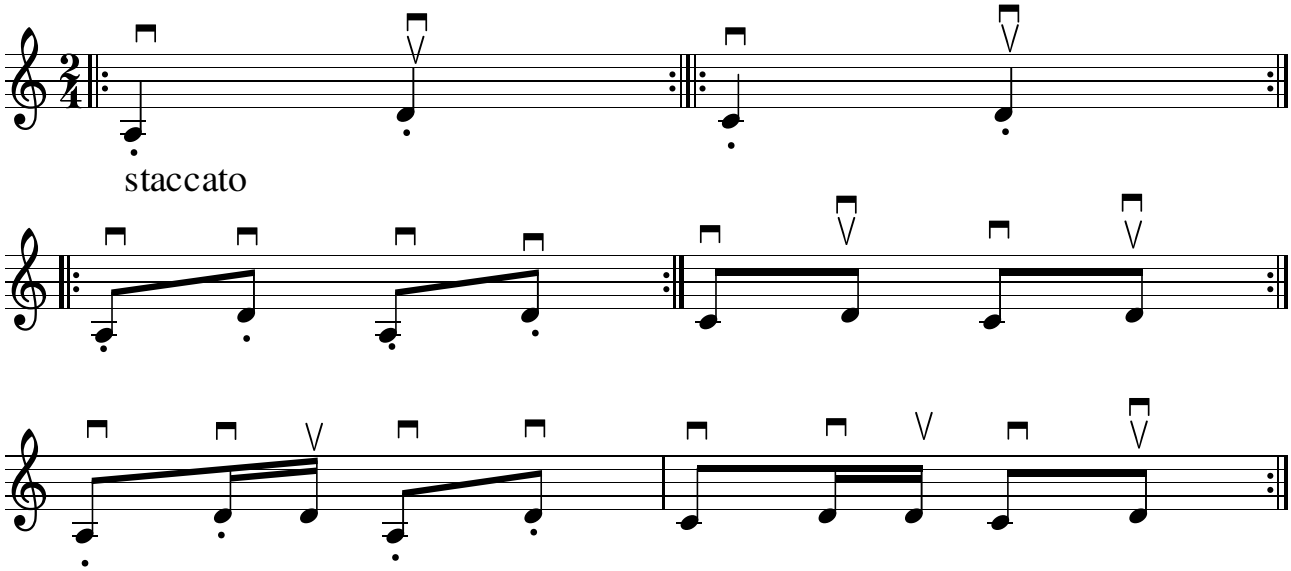
וליווי קצבי - קרר רה

Bayat, Huseini, Buslik, Kurd, Hijaz

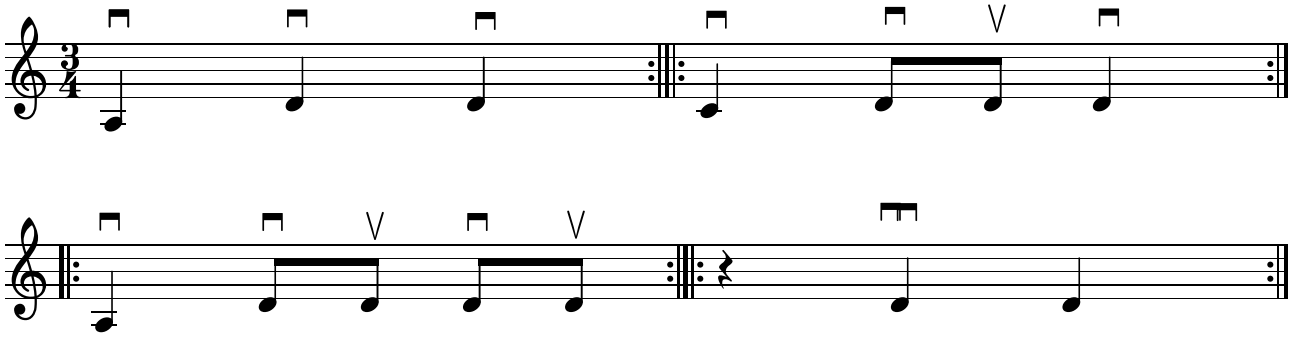
Rhytmic acc Maxum & Masmoodi 4/4 - ליווי קצבי מקסום & מסמודי



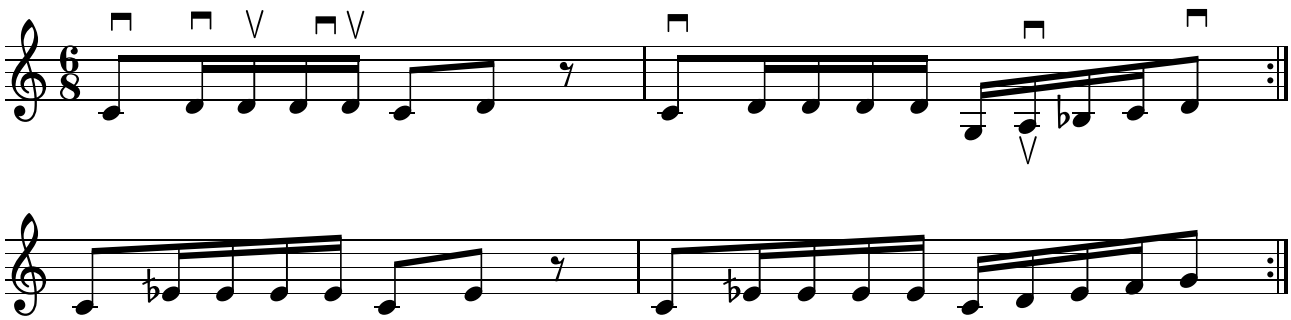
Rhytmic acc. In Longa - ליווי קצבי ב2/4 לונגה



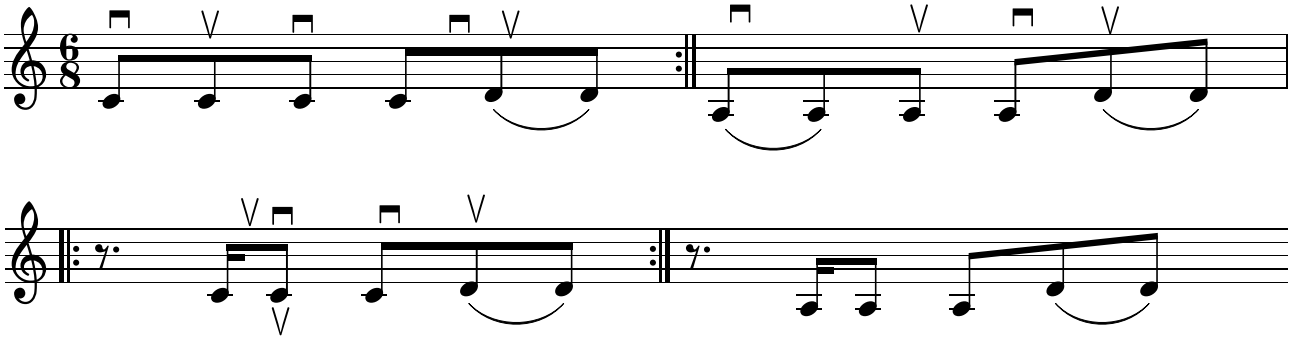
Rhytmic acc. In Waltz - ליווי קצבי ב3/4 ואלס



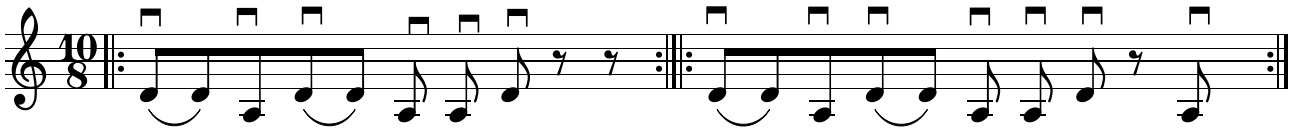
Rhytmic acc. In Persian ליווי קצבי ב6/8 פרסי



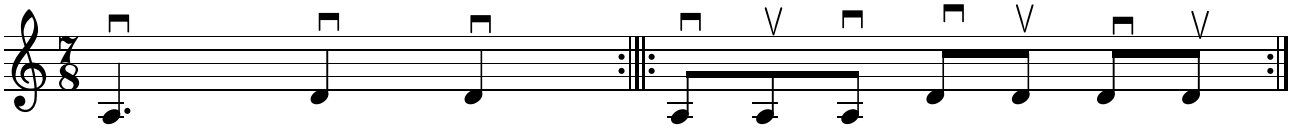
Rhytmic acc.In Maroccan Insraf ליווי ב6/8 מרוקאי - אינסרף



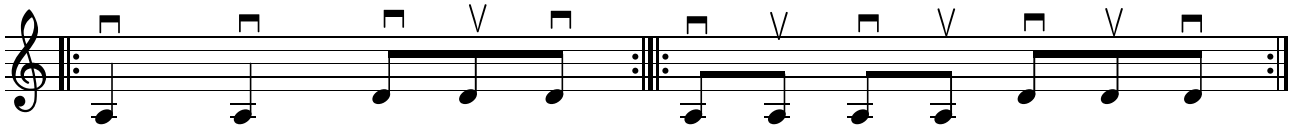
Rhytmic acc. In Samai - ליווי קצבי ב10/8 סמעי



Rhytmic acc. Balkani ליווי קצבי ב7/8 בלקאני



Rhytmic acc. Turki- Mandira - ליווי קצבי ב7/8 תורכי מנדירה
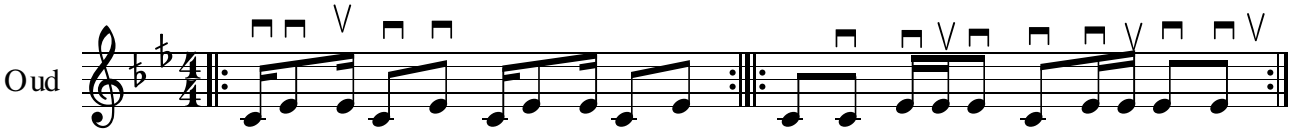


Rhythmic Accompaniament for Mi♭ (E♭) Tonic

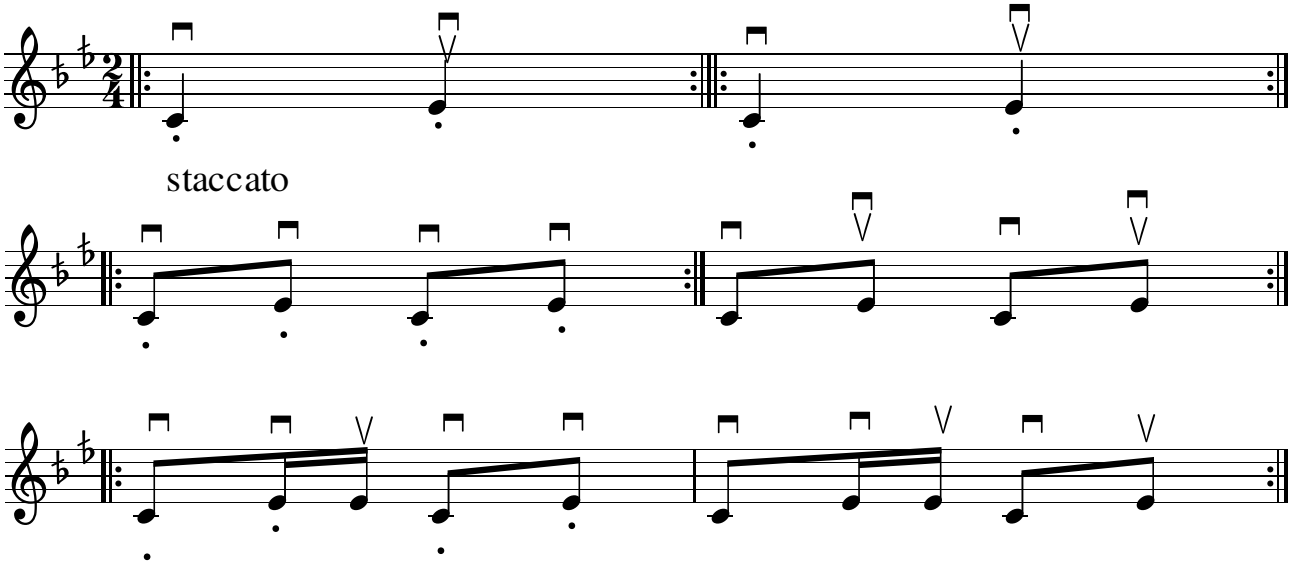
וליווי קצבי - קרר מי רבע

סיגה ,סיקה - חוזאם

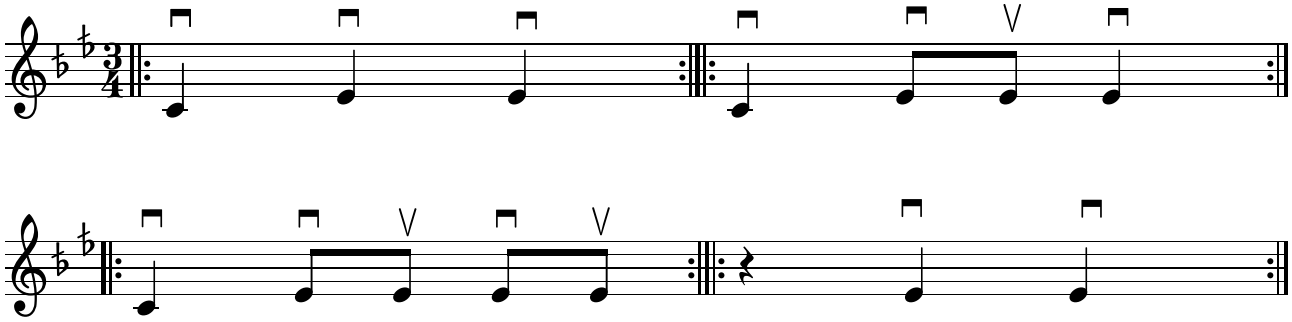
Rhytmic acc Maxum & Masmoodi 4/4 - ליווי קצבי מקסום & מסמודי



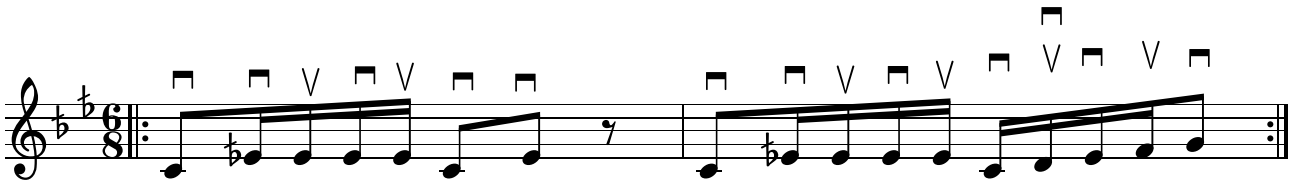
Rhytmic acc. In Longa - ליווי קצבי ב2/4 לונגה



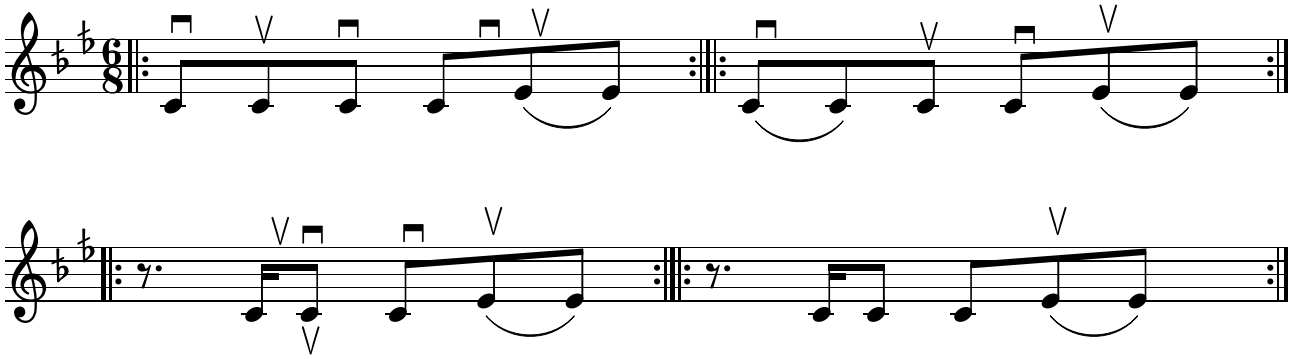
Rhytmic acc. In Waltz - ליווי קצבי ב3/4 ואלס



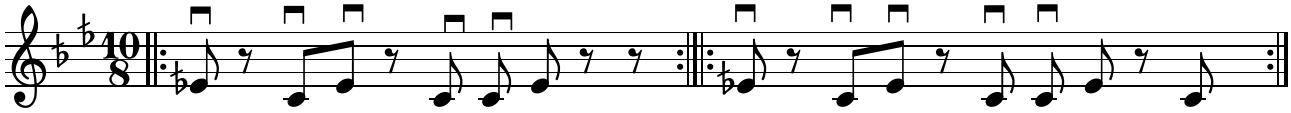
Rhytmic acc. In Persian ליווי קצבי ב6/8 פרסי



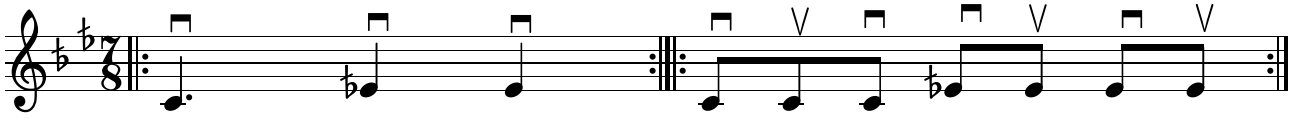
Rhytmic acc. In Maroccan Insraf ליווי קצבי ב6/8 מרוקאי - אינסרף



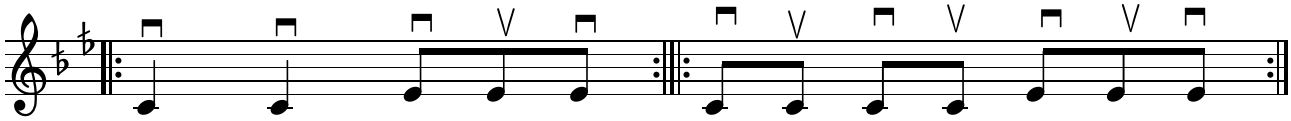
Rhytmic acc. In Samai - ליווי קצבי ב10/8 סמעי



Rhytmic acc. Balkani ליווי קצבי ב7/8 בלקאני



Rhytmic acc. Turki- Mandira - ליווי קצבי ב7/8 תורכי מנדירה



Ornaments - קישוטים

במיקרה שישנם 2 סימנים רשומים על אותו התוו - הכוונה היא שיש שתי אפשרויות) לכך ולכך(

⊓ Down - פריטה למטה

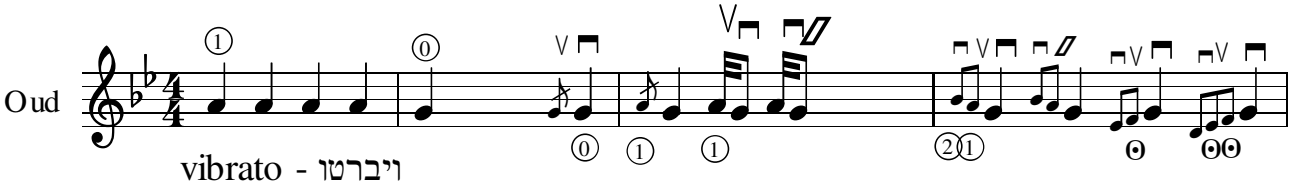
∨ Up - פריטה למעלה

⫽ Pul Off - צביטה

Θ Hammer - פטיש

קישוטים פשוטים עבור תו בודד - אפשר לנגן בכל מיקום בעוד

Ornaments for Single Note - Can be played on any note

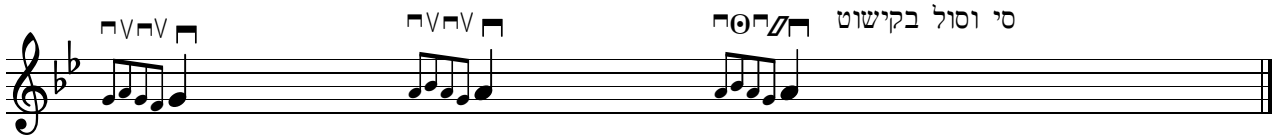


slide left - right on the string around the note

גלוש שמאל - ימין על המיתר סביב התו

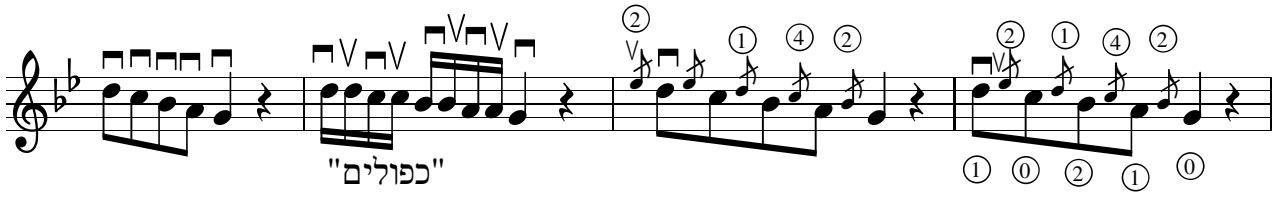
לא לפרוט על

סי וסול בקישוט
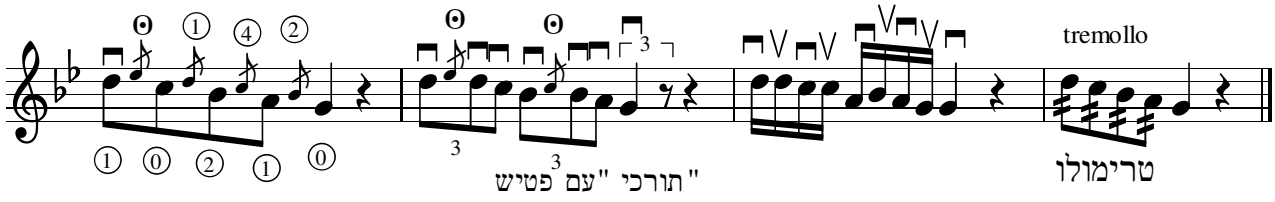


קישוטים ברצף צלילים יורד - אפשר לנגן בכל מיקום בעוד

Descending notes Ornaments



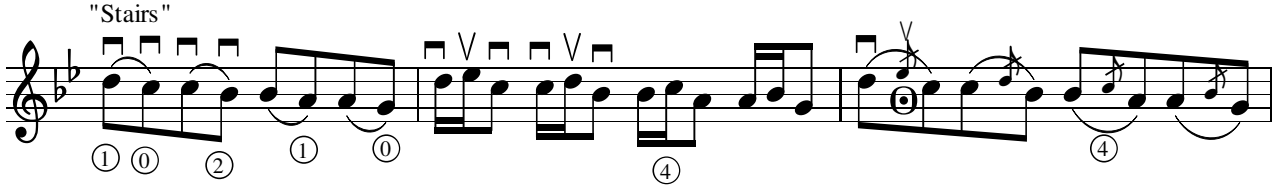
לא לפרוט על התווים הקצרים - פטיש

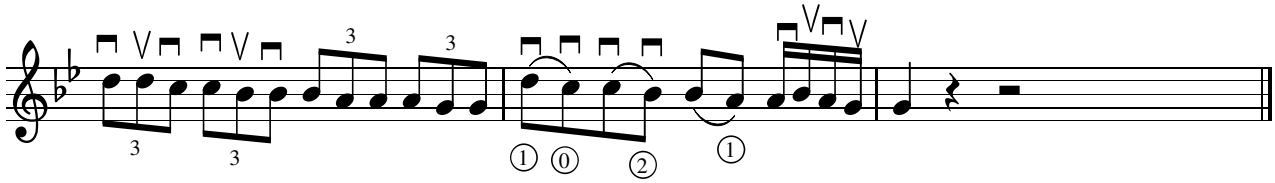


לא לפרוט על הקישוט - פטיש

קישוטים עבור רצף הצלילים" מדרגות - "אפשר לנגן בכל מיקום בעוד

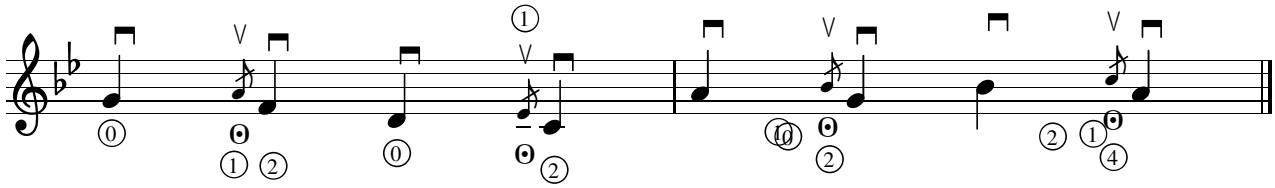
"Stairs"





קישוט" לפי "מעבר בין מיתר למיתר או בן תו לתו

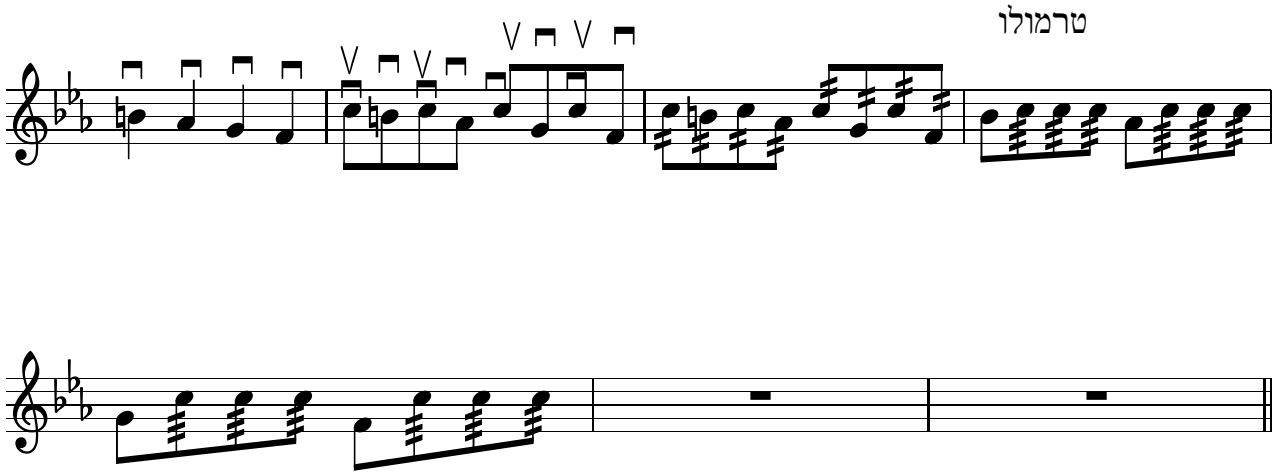
Lafi



Jawab - Karar "ג'וואב - קראר"

מנגנים במקאמים עם טוניקה דו - האורכים של התווים יכולים להיות שונים

טרמולו



קישוטים ברצף צלילים עולה - אפשר לנגן בכל מיקום בעוד
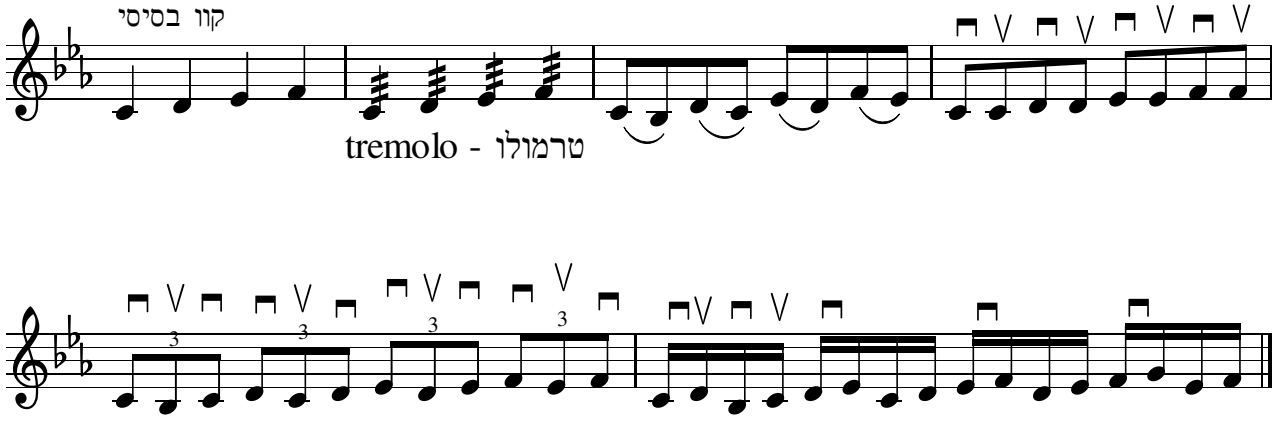
Ascending notes Ornaments

